

# SERBAN NICHIFOR

## ROMANIAN ORTHODOX MUSIC

### Selection 2/2

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# To My Mother

13

PHILOCALIA

VIA LUCIS

(Second Symphony)

Serban Nichifor

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(SABAM, UCMR-ADA)  
IPI Name No. 46376567  
IPI Base No. I-000391194-0

- I.) Winter Music (Christmas) - Musica Hiemis;
- II.) Spring Music (Passion) - Musica Veris;
- III.) Music of Light (Easter) - Musica Lucis.

This work develops a musical contents re-created in the atmosphere of the Romanian psalmody, using modal and rhythmic specific structures, in the Byzantine and Gregorian traditions.

The technique of the sound anamorphosis is also determinative in the accomplishment of this symphony. So, the macrostructure is similar to a sonata in which both of the thematic groups (apparently disjunctive) represent the anamorphic projections of a unique entailing cell - a carol conceived in a pentachordic (defective) scale - a cell exposed by the celesta at the very first bars of the symphony.

The sonorous line suggest the cyclic sense of the evangelical time elapse underlining the climax of the extreme seasons' metamorphosis: the translation from Winter to Spring. The generative cell will thus cross several sound media - well distinguished stages of an evolution that culminates in the finale with the apotheosis of Nature's Revival under the **benefic** impulse of the Spring.

Duration: c. 20 min.



"VIA LUCIS"  
(Second Symphony)

DURATA: cca 20'

Internationel Composition Prize  
"Musica Antiqua Europae Orientalis"  
Bydgoszcz (Poland), 1986

ORCHESTRA

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(SABAM, UCMR-ADA)  
IP Name No. 46376667  
IP Base No. 1-000361194-6

- 3 Flauti (Fl. 3 muta in Fl. picc.)  
3 Oboi (Ob. 3 muta in Corno inglese)  
3 Clarinetti in Si b  
2 Fagotti  
Controfagotto  
4 Corni  
3 Trombe in Do  
3 Tromboni  
5 Percussione: 1.) Timpani (I, II, III), Triangolo (II, III);  
2.) Sonagli sosp. (I) e ord. (I, III), Triangolo (I, III),  
Piatto grande (I, II), Xylophone (I, II ossia Marimba, III),  
Vibrafono (II, III), Tam-tam (III), 2 Cinelli (III);  
3.) Tam-tam (I, II, III), 3 Piatti (ac. III, m. III, gr. I, II, III),  
3 Tom-toms (II, III), Campane (III);  
4.) Campane (I, II, III), Vibrafono (I), Gran cassa (II, III);  
5.) Campanelli (I, II, III), Vibrafono (I), 2 Bongos (II),  
2 Cinelli (II).

Arpa

Celesta

Organo - **essia elettronico**

Archii (12 Violini I; 10 Violini II; 8 Viole; 8 Violoncelli; 6 Contrabbassi)

NB - Instrumentele subliniate se folosesc în comun.

Nota Bene:

Originalul partiturii se păstrează în Biblioteca  
Filarmonicii din Bydgoszcz (Polonia):  
FILHARMONIA POMORSKA IM. I. PADEREWSKIEGO  
W BYDGOSZCZ

Mamei mele

To My Mother

# SINFONIA II

(CALEA LUMINII)  
VIA LUCIS

PHILOCALIA

(1983-1985)

Serban Nichifor

International Prize "Mister Antiqua"  
Europae Orientalis, Bydgoszcz (Poland), 1986

I. MUZICA IERNII

Motto: "Corinde, corinde..."

**II** **Lontano**, quasi senza tempo **PP**  $\langle \text{N}10'' \rangle$   $\langle \text{N}20'' \rangle$  **13**  
Sonagli sospesi *come eco* **8**  $(4+5+4)$

**2 Cb.** **Soli**  $\textcircled{1}$  *come eco*  $\textcircled{+2.}$  **PP** *d'al niente*

**Sub Allegro gaio** (dn 72)

**II** **Singl. Sosp.** **13** *come eco* **8** *sempre PP*

**Celesta** *sempre P dolce* *e ritmica, in rilievo*

**Vni I** (div. a 4) *sempre PP* *lontano e liscio*

**2 Cb.** **Soli** *sempre PP* *lontano e liscio (arco ad libitum)*

**Singl. Sosp.** **11**

**Cel.**

**Vni I** (div. a 4)

**Vni II** (div. a 3) *sempre PP* *lontano e liscio*

**2 Cb.** **Soli**

**2 Flauti** **Soli**  $(6+4+3)$  *mp giocoso, in rilievo* **21** *molto* **3**  
**Singl. Sosp.** *molto* **2** *l.v.*

**Cel.** *mp giocoso, in rilievo*

**Vni I** (div. a 4) *molto*

**Vni II** (div. a 3) *molto*

**Vle** (div. a 3) *sempre P* *lontano e liscio* *molto*

**3 Vlc.** *P* *lontano e liscio* *molto*

**2 Cb.** *molto*

Lo stesso tempo ( $d \approx 72$ ), scorrevole

[illegible]



*f* giocoso, in rilievo

**Soli**

Fl. 1 2 *f* giocoso, in rilievo

Fl. picc. *f* giocoso, in rilievo

Ob. 1 2 *f* giocoso, in rilievo

Ob. 3 *f* giocoso, in rilievo

Cl. in Sib 1 2 *f* giocoso, in rilievo

Cl. in Sib 3 *f* giocoso, in rilievo

Fag. 1 2 *mf* sonoro, ben sostenuto

Cfag. *mf* sonoro, ben sostenuto

Cr. 1 2 *mf* sonoro, ben sostenuto

Cr. 3 4 *mf* sonoro, ben sostenuto

Tromban 1 2 *mf* sonoro, ben sostenuto

Tromban 3 *mf* sonoro, ben sostenuto

Timp. *mf* sonoro, ben marcato

C. V. melli Sonagli *mf* sonoro, ben marcato

Celeste *mf* sonoro, ben marcato

Atpe *mf* sonoro, ben marcato

Vni I (div. a 2) *f* giocoso, in rilievo

Vni II (div. a 3) *f* giocoso, in rilievo

Vle. (div. a 3) *mf* sonoro, ben marcato e vibrato

Vlc. (div. a 3) *mf* sonoro, ben marcato e vibrato

Cb. (div. a 2) *mf* sonoro, ben sostenuto e vibrato

**III Piatto**

*molto*

- 3 -

51

- 4

Brillante, poco più mosso

71

Fl. 1/2 *a2* *sempre ff ben marcato*

Fl. picc. *a2* *sempre ff ben marcato*

Ob. 2/3 *sempre ff ben marcato*

Cl. 1 *sempre ff ben marcato*

in Sib 2/3 *sempre ff ben marcato*

Fag. 1/2 *sempre ff ben marcato*

Cfag. *sempre ff ben marcato*

Cr. 1/2 *sempre ff ben marcato*

3/4 *SOLO*

Trbe (in Do) 1 *fff Suro, in rilievo*

2 *SOLO fff Suro in rilievo*

Trbni 1 *sempre ff ben marcato*

2/3 *sempre ff ben marcato*

Timp. *secco, col legno*

Piatto gr. *sempre ff ben marcato*

Tamt. *fffz l.v. sffz l.v. sffz l.v. sffz*

Grvelli *sempre ff ben marcato*

Camp. *l.v. sffz sempre ff ben marcato*

Arpa *sempre ff ben marcato*

Vni I *v sempre ff ben marcato*

Vni II (div. a 4) *simile sempre ff ben marcato*

Vle (div. a 4) *sempre ff ben marcato simile*

Vlc. *sempre ff ben marcato simile*

Cb. (div. a 2) *sempre ff ben marcato*

5

*molto*



Sub. Tranquillo e lontano (div. 8-50)

2

Fl. 1 *[Solo]*

Ob. 1 *sempre mp dolce e triste, in rilievo*

Camp. *sfz dolce*

Vni. II (div. a 3) *sempre p dolce e fluida, molto vibrato*

Vle. (div. a 2) *sempre p dolce e fluida, molto vibrato*

Vlc. (div. a 2) *sempre p dolce e marcato, molto vibrato*

3 Cb. *Solo*

Fl. 1 *e triste, in rilievo*

Ob. 1

Cl. 1 in Sib *[Solo]*

Vni. II (div. a 3) *liscio e vibrato (non tremolo)*

Vle. (div. a 2) *liscio e vibrato (non tremolo)*

Vlc. (div. a 2) *(Pizz)*

Cb. (div. a 2) *ritmica, poco marcato*

Fl. 1 *sempre p liscio e vibrato*

Cl. 1 in Sib *mp dolce e triste, in rilievo*

Atpa *leggiere*

Vni. I (div. a 2) *sempre p lontano e liscio*

Vni. II (div. a 3) *ben vibrato*

Vle. (div. a 2) *ben vibrato*

Vlc. (div. a 2) *ben vibrato*

Cb. (unis.) *sempre p lontano e liscio, ben vibrato*

*poco a poco allargando*

*poco in rilievo*

*91*

*4*

*6*

Lontano, sognando (In 58)

Fl. 1

Cl. 1  
in si b

III  
Tamt.

C. Velli

Celeste

Arpa

Vibf.

Vni. I  
(div. a 2)

Vni. II  
(div. a 3)

Vle  
(div. a 2)

Vlc.  
(div. a 2)

Cb.  
(div. a 2)

Vibf.

III  
Tamt.

C. Velli

Celeste

Arpa

Vni. I  
(div. a 3)

Vni. II  
(div. a 3)

Vle  
(div. a 2)

Vlc.  
(div. a 2)

Cb.  
(div. a 2)

molto espressivo

- 7 -



Handwritten musical score for the finale of "Il Trovatore" by Giuseppe Verdi. The score is for measures 141-145. It includes parts for Vibraphone (Vibf.), Tam-tam (Tamt.), Cello (Celli), Clarinet (Clari), Arpa, Violin I (Vni. I), Violin II (Vni. II), Viola (Vle.), Violoncello (Vlc.), and Contrabass (Cb.). The music is in 2/4 time and features a variety of instruments and textures. The tempo is marked "Allegro" and the mood is "Poco in rilievo". The score is written in a clear, legible hand with many annotations and markings.

Handwritten musical score for a symphony orchestra, featuring the following instruments and parts:

- IV Vib.** (Vibraphone)
- III Tam.** (Tamtam)
- C. Velli** (Cello)
- Celiste** (Celeste)
- Arpa** (Harp)
- Vni. I** (Violin I, *div. a 3*)
- Vni. II** (Violin II, *div. a 3*)
- Vle.** (Viola, *div. a 3*)
- Vlc.** (Violoncello, *div. a 2*)
- Cb.** (Contrabasso, *div. a 2*)

Key performance instructions and markings include:

- poco a poco rallentando* (gradually slowing down)
- Pdlu* (Pizzicato)
- l.v.* (Larghetto)
- molto in rilievo* (very prominent)
- poco vibrato* (slight vibrato)
- pendulum* (pendulum-like movement)
- 2 Soli* (Two Solos)
- sol Mi* (sol Mi)
- 1° Alti* (First Altos)
- P del cissimo* (Pizzicato del cissimo)
- a punta d'arco* (at the tip of the bow)
- vibrato* (vibrato)
- pendulum* (pendulum-like movement)

3<sup>sfz</sup> Sub. Vivace (dn 72-76), gaio

Fl. 1 2

Fl. picc.

Ob. 1 2

Cl. 1 2 in Sib

Fag. 1 2

Cfag.

Ct. 1 2 3 4

Tbn. 1 2 3

ITimp.

Xylophone

C-melli

Piatto grande III Taut.

Arpa

Vni. I (un.)

Vni. II (div. a 2)

Vle. (div. a 2)

Vlc. (div. a 2)

Cb. (div. a 2)

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604



Fl. 1 2 *ffz* *sempre ff secco e ritmico*

Fl. picc. *ffz* *sempre ff secco e ritmico*

Ob. 1 2 *ffz* *sempre ff secco e ritmico*

3 *ffz* *sempre ff secco e ritmico*

Cl. 1 2 *ffz* *sempre ff secco e ritmico*

in Sib 3 *ffz* *sempre ff secco e ritmico*

Fag. 1+2 *ffz* *sempre ff secco e ritmico*

Ct. 1 2 *ffz* *sempre ff secco e ritmico*

3 4 *ffz* *sempre ff secco e ritmico*

Trbe. 1 *Solo* *sempre ff sonoro, in rilievo*

2 3 *ffz* *sempre ff secco e ritmico*

Trbn. 1 2 *ffz* *sempre ff secco e ritmico*

3 *ffz* *sempre ff secco e ritmico*

Timp. *sempre ff possibile*

Xylo. *ffz* *sempre ff secco e ritmico*

Camp. *ffz* *sempre ff possibile (l.v.)*

Ptt. gr. *ffz* *sempre ff possibile (l.v.)*

Tant. *ffz* *sempre ff secco e ritmico*

Arpa *ffz* *sempre ff secco e ritmico*

Vni I (dir. a2) *ffz* *sempre ff secco e ritmico*

Vni II (dir. a2) *ffz* *sempre ff secco e ritmico*

Vle. (dir. a2) *ffz* *sempre ff secco e ritmico*

Vlc. (dir. a2) *ffz* *sempre ff secco e ritmico*

Cb. (dir. a2) *ffz* *sempre ff secco e ritmico*

[Soli]  
a 2

141

Ob. 1/2

3

Cl. 1/2

in Sib 3

Fag. 1/2

Cr. 1/2

3/4

(Solo)

Trbe in Do 1

2

3

Trbni 1/2

3

II Δ

Vni I (div. a 2)

Vni II (div. a 2)

Vle. (unis.)

Vlc. (div. a 2)

Cb. (div. a 2)

Fl. 1/2

Fl. picc.

II Δ

Celista

ff Solo Sonoro, in rilievo

ff Solo Sonoro, in rilievo

ff Solo Sonoro, in rilievo

ff Solo Sonoro, in rilievo

f sostenuto

f sostenuto

f sostenuto

f sostenuto

ff Sub. mf

ff Sub. mf

ff Sub. mf

f

mp Sonoro l.v.

Sub. Lontano (lo stesso tempo) - dn 74

pp liscio e vibrato

pp liscio e vibrato

Solo Sempre PP ritmico, poco Sonoro

mp ritmico e legatissimo, sempre in rilievo

11

Sub. Grandioso (DN72) ben marcato e sostenuto

[illegible]



poco a poco affrettando

[illegible]

Solo 171

Fl. picc. *mp dolce e triste, in rilievo*

Ob. 1 *mp dolce e triste, in rilievo*

I Timp. *Sub. Tranquillo e lontano (dn 44)*

Clar. 1 *in Sib*

IV Camp. *sfz dolce, in rilievo*

V C.lli *sfz dolce, in rilievo*

Vib. *sempre pp fluido e immutabile*

Celste *sempre p dolce, poco in rilievo*

Vni. I (div. a 3) *sfz dolce sempre vibrato*

Vni. II (div. a 3) *sempre p dolce e fluido, molto vibrato*

Vle. (div. a 2) *sempre p dolce e marcato, molto vibrato*

Vlc. (div. a 2) *sfz dolce sempre vibrato*

Cb. (div. a 2) *2 Cb. soli*

*mp dolce e triste, in rilievo*

181

Fl. picc. *mp*

Ob. 1

Cl. 1 *in Sib*

IV Camp. *mp poco*

Cel. *poco*

Vni. I (div. a 2)

Vni. II (div. a 3)

Vle. (div. a 2)

Vlc. (div. a 2)

Cb. (div. a 2)

*poco a poco decrescendo*

*ARCO*

- 14 -

poco a poco rallentando.

• Hieratico (Jn60)

poco rubato

*poco rubato*

Fl. picc. 3/4 7/8 -

Fl. 1 2/4 6/4 5/4 4/4

mp Sonoro ma dolce, in rilievo poco morando

Cl. 1 in Sib (#) 7 -

Cr. 1+3 a2 Con Sordini P liscio poco Via Sord. morando

Trbe. 1 Con Sordina P liscio poco morando

in Do 2/3 Can Sordini P liscio poco morando

Trbn. 1 Con Sordina P liscio morando

2/3 Con Sordini P liscio morando

IV Camp. P liscio morando

Tam. (l.v.)

Velli V mp Sonoro ma dolce, in rilievo p. (l.v.)

Cel. (l.v.)

Arpa P Sonoro (l.v.)

Vini I (dir. a 2) PP poco morando

Vini II (dir. a 2)

1 sola B

Vle. l'altri B

Vlc. (dir. a 2)

Cb. (dir. a 2)

PP profonde (arco ad libitum)

PP liscio, poca vibrato (quasi son)

PP liscio SOLA V poca vibrato (quasi son)

MP molto espressivo e rubato, sempre in rilievo

PP liscio, poca vibrato (quasi son)

PP liscio, poca vibrato (quasi son)

PP liscio, poca vibrato (quasi son)



IV Camp.  $\frac{4}{4}$  (l.v.)  $\frac{5}{4}$   $\frac{4}{4}$  (l.v.) 191  $\frac{5}{4}$

Tamt.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

Cel.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

Arpa  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

Vni I (div. a 2)  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

Vni II (div. a 2)  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

1<sup>a</sup> Solo Vle.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

l'altri Vle.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

Vlc. (div. a 2)  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

Cb. (div. a 2)  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

*p sonoro*

*poco a poco calando* *sub. precipitando*

I Timp.  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{6}{4}$

IV Camp.  $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

Tamt.  $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

Cel.  $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

Arpa  $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

Vni I (div. a 2)  $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

Vni II (div. a 2)  $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

1<sup>a</sup> Solo Vle.  $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

l'altri Vle.  $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

Vlc. (div. a 2)  $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

Cb. (div. a 2)  $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

*con le bacchette di feltro (marcato)* *PPP sonoro* *molto*

*passionato* *molto* *molto* *molto* *molto*

*attacca subito*

## II. MUZICA PRIMĂVERII

Motto:

"Eli, eli, lamma sabacthani?"

MUSICA VERIS

APPASSIONATO (Jn 74)

Handwritten musical score for the first system, featuring the following parts and markings:

- Cr.** (Cello):  $\frac{1}{2}$  and  $\frac{3}{4}$  time signatures. **Solo** in *ritiro*, *poco a poco decrescendo*. **mf**.
- Timp.** (Timpani): **I**. **mf** *dolce e ritmico*, *poco a poco decrescendo*. **mp**.
- Tamt.** (Tamtam): **III**. **mf dolce**. **l.v.** (Larghetto).
- Marimba (ossia Xylo)**: **II**. **mf leggero, *poco a poco decrescendo*. **mf**.**
- Organo**: **f** *Sonoro*, *poco a poco decrescendo*. **mf**. **Pizz.** (Pizzicato).
- Vni II** (Violini II): **Solo**. **mf leggero, *poco a poco decrescendo*. **mf**.**
- Vle. (tutti)** (Violoncelli): **f deciso, *in ritiro*, *poco a poco decrescendo*. **mf**.**

Fl. piccolo

Ob. 1

C. i.

Cr. 1

Timpani

Martimba II

Arpa

Org.

Vni I

Vni II

Vle

Solo

mp patetico, in rilievo

mp patetico, in rilievo

mp patetico, in rilievo

mp patetico, in rilievo

mp sempre decrescendo molto

P sempre decrescendo

mp sempre decrescendo molto

mp decrescendo

pp poco sempre decrescendo

mp decrescendo poco

mp sempre decrescendo

P sempre sonoro

mp cantabile, in Filiceo

mp sempre decrescendo

mp sempre decrescendo

- 17 -

81

*Solo*

Fl. gr. 1 *mp* *giocoso, in rilievo* *poco a poco decrescendo*

Fl. gr. 2 *mp* *giocoso, in rilievo* *poco a poco decrescendo*

Fl. picc. *p* *fluido e dolce, in rilievo*

Ob. 1 *p* *fluido e dolce, in rilievo* *poco* *mp*

C. i. *p* *ritmico*

Cl. 1 *p* *fluido e dolce, in rilievo* *mp*

Cl. in Sib 2 *p* *ritmico* *mp*

Fag. 1 *p* *ritmico* *Con Sordino* *mp*

Cr. 1 *p* *ritmico* *mp*

Tb. 1 *Con Sordino* *p* *ritmico* *mp*

Timp. *ppp* *poco a poco crescendo* *mp*

Piatti grande *mp* *giocoso* *poco a poco decrescendo* *ppp* *molto*

Celista *p* *fluido e dolce, in rilievo* *poco* *mp*

Arpa *p* *fluido e dolce, in rilievo* *poco* *mp*

Org. *p* *poco a poco crescendo* *mf* *sonoro* *poco r/2*

Vni I (div. a 2) *p* *fluido e dolce, in rilievo* *poco* *mp*

Vni II *p* *fluido e dolce, in rilievo* *poco* *mp*

Vle. *p* *ritmico* *p sempre crescendo* *molto*



(♩ n 82) sempre accelerando

Fl. 1 [211] Solo  
Ob. 1/2 mf sub. Pritmico, in rilievo  
Cl. in Sib 1/2 mf ② p poco marcato Con Sordine Solo  
Tbbe. in Do 1/2 ① sub. PP eco, sempre ritmico ed in rilievo  
Ptti. grande lv.  
Cel. lv.  
Arpa P fluido ma ritmico  
Org. (Ped.) [8-16] profonda e dolce, poco a poco decrescendo  
Vni I (unis.) mf  
Vni II (div. a 2) mf  
Vle. mf PP poco marcato  
Vlc. (div. a 2) arco Pizz. sempre PP liscio, arca ad lib.  
Cb. (div. a 3) sempre PP liscio, arca ad lib.  
Fl. 1 ⑧ e ritmico, poco in rilievo  
Ob. 1 ⑧ e ritmico, poco in rilievo  
Cl. 2 in Sib b p ⑧ Corno inglese d. PP dolce  
Fag. 1 # p 4 p. p. PP dolce  
Cel. ritmico, poco in rilievo  
Org. SOLO ⑧ Vox humana mp molto doloso, legatissimo, Sempre in rilievo  
Vle. (PP profondo e dolce)  
Vlc. (div. a 2) Arco Pizz.  
Cb. (div. a 3) 4 Cb. soli



(sempre accelerando)

Fl. 1/2 *a2* *poco a poco crescendo* *molto*

Ob. 1/2 *a2* *poco a poco cresc.* *molto*

C. i. *mp* *poco a poco* *crescendo* *molto*

Cl. 1 *mp* *molto*

in b 2 *molto*

Fag. 1/2 *a2* *mp* *molto*

Cr. 1/3 *a2* *molto*

Timp. I *p* *poco a poco crescendo* *molto*

C. melli *mf* *sonoro*

Cel. *possibile*

Org. *(8')* *(16')*

Vni I *mf* *sonoro*

Vni II *mf* *sonoro*

Vle. *molto* *mf* *sonoro*

Vlc. *molto* *mf* *sonoro*

Cb. *molto* *mf* *sonoro*



(dn58) sempre acelerando

231

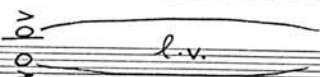
[illegible]

Sempre accelerando ----->

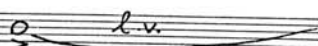
<sup>I</sup>  
Timp.



<sup>V</sup>  
Cmelli



<sup>IV</sup>  
Camp.



Org.



Vni I



Vni II



Vle



Vlc.



Cb.





*sempre accelerando* - - - - - →

*I*  
Timp. (2.)  $\underline{\underline{\underline{\text{triplet of eighth notes}}}}$

*V*  
Celli  $\underline{\underline{\underline{\text{triplet of eighth notes}}}}$

*IV*  
Camp.  $\underline{\underline{\underline{\text{triplet of eighth notes}}}}$

*Org.*

*Vni I*

*Vni II*

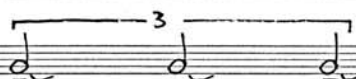
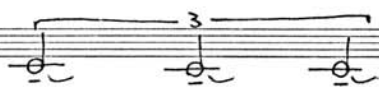
*Vle*

*Vlc.*

*Cb.*  $\underline{\underline{\underline{\text{triplet of eighth notes}}}}$

*sempre accelerando* ----->

<sup>I</sup>  
Timp.



<sup>V</sup>  
Cmelli



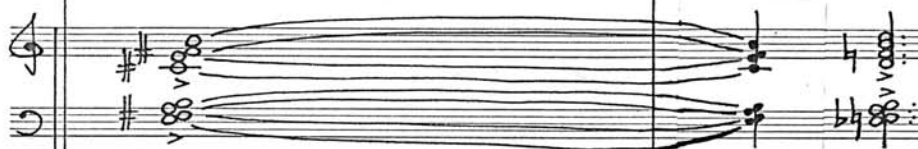
<sup>IV</sup>  
Camp.



<sup>III</sup>  
Pia. gr.



Org.



Vni I



Vni II



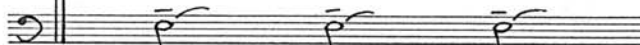
Vle



Vlc.



Cb.



-25-

241

Fl.  $\frac{1}{2}$  *mf* Sonoro

Fl. picc. *mf* Sonoro

Ob.  $\frac{1}{2}$   $\frac{2}{3}$  *mf* Sonoro

Timp.  $\frac{1}{4}$  (3.) 4

V. Gnelli  $\frac{1}{4}$

IV Camp.  $\frac{1}{4}$

III Piatti  $\frac{1}{4}$

Org.  $\frac{1}{4}$

Vni I  $\frac{1}{4}$

Vni II  $\frac{1}{4}$

Vle  $\frac{1}{4}$

Vlc.  $\frac{1}{4}$

Cb.  $\frac{1}{4}$

poco a poco

-26-

Handwritten musical score for a symphony orchestra, page 27. The score is written for the following instruments:

- Fl.** (Flute) 1 and 2
- Fl. pice.** (Piccolo)
- Ob.** 3
- Cl.** 1 and 3
- Trbe**  $\frac{1}{3}$  (Trombone)
- Timp.** (Timpani)
- C-nelli** (Cymbals)
- Camp.** (Campanelli)
- Piatti** (Triangles)
- Org.** (Organ)
- Vni I** (Violini I)
- Vni II** (Violini II)
- Vle** (Viola)
- Vlc.** (Violoncello)
- Cb.** (Contrabasso)

The score is divided into four measures. The first measure is marked *Con Sordini* and *mf Sonoro*. The second measure is marked *f*. The third measure is marked *f*. The fourth measure is marked *frullato* and *mf*. The score includes various musical notations, including notes, rests, and dynamic markings.



MAESTOSO (d n 64)

Fl. 1  $\text{7 } \Sigma -$

Ob.  $\frac{1}{2}$   $\text{a2 } \text{mf } \text{Sonoro}$

Cl.  $\frac{1}{2}$   $\text{a2 } \text{mf } \text{Sonoro}$

Cr. 1-4  $\text{(a4) } \text{SolLi}$

Timp.  $\text{(5) } \text{mf } \text{Sonoro}$

IV Camp.  $\text{mf } \text{Sonoro}$

III Piatti  $\text{l.v.}$

Arpa  $\text{(}\sharp\flat\sharp\flat\text{)} \text{ mf dolce}$  *glissando*

Org.  $\text{b}\flat \text{ } \text{b}\flat \text{ } \text{b}\flat \text{ } \text{b}\flat$

Vni I  $\text{(8\#) } \text{mf } \text{Sonoro}$

Vni II  $\text{mp } \text{70}$

Vle  $\text{mp}$

Vlc.  $\text{mf } \text{Sonoro}$

Cb.  $\text{mf } \text{Sonoro}$

*Sempre accelerando*

251

Ob. 1 (a2)  $\bar{b}$

Cl. 1 (a2)  $\bar{b}$

Cr. 1-4 (a4)

Timp. I (b)

Camp. IV

Arpa (gl.)

Org.  $\flat$   $\sharp$

Vni. I (8va)

Vni. II

Vle

Vlc.

Cb. 3

Ob. 1  $\frac{1}{2}$  (a2)  $\sharp$   $\circ$   $\circ$   $\circ$   $\circ$

Cl. 1  $\frac{1}{2}$  (a2)  $\sharp$   $\circ$   $\circ$   $\circ$   $\circ$

Cr. 1-4 (a4)  $\sharp$   $\circ$   $\circ$   $\circ$   $\circ$

Timp.  $\text{I}$  (7.)  $\frac{4}{4}$

Camp.  $\text{IV}$   $\sharp$   $\circ$   $\circ$   $\circ$   $\circ$

Arpa  $\circ$   $\circ$   $\circ$   $\circ$   $\circ$

Org.  $\circ$   $\circ$   $\circ$   $\circ$   $\circ$

Vni.  $\text{I}$   $\circ$   $\circ$   $\circ$   $\circ$   $\circ$

Vni.  $\text{II}$   $\circ$   $\circ$   $\circ$   $\circ$   $\circ$

Vle  $\circ$   $\circ$   $\circ$   $\circ$   $\circ$

Vle  $\circ$   $\circ$   $\circ$   $\circ$   $\circ$

Cb.  $\circ$   $\circ$   $\circ$   $\circ$   $\circ$

FL. picc. *mf* *Sonoro*  
Ob.  $\frac{1}{2}$  *mf* *Sonoro*  
Cl.  $\frac{1}{2}$  *mf* *Sonoro*  
Cr. 1-4 *mf* *Sonoro*  
Timp. *mf* *Sonoro*  
C. melli. *mf* *Sonoro*  
Camp. *mf* *Sonoro*  
Arpa  
Org.  
Vni I  
Vni II  
Vle  
Vlc.  
Cb.



Handwritten musical score for orchestra and strings, measures 81-84. The score includes parts for Fl. piccolo, Ob. 1, Cl. 1, Cr. 1-4, Timp., Gnelli, Camp., Arpa, Org., Vln I, Vln II, Vle, Vlc., and Cb. The notation features various musical symbols such as notes, rests, accidentals, and dynamic markings.

**Fl. piccolo:** Measures 81-84 show a melodic line with notes on G4, A4, and B4, with a final measure containing a *br* (breath mark) and a slur.

**Ob. 1:** Measures 81-84 show a melodic line with notes on G4, A4, and B4, with a final measure containing a *br* (breath mark) and a slur.

**Cl. 1:** Measures 81-84 show a melodic line with notes on G4, A4, and B4, with a final measure containing a *br* (breath mark) and a slur.

**Cr. 1-4:** Measures 81-84 show a melodic line with notes on G4, A4, and B4, with a final measure containing a *br* (breath mark) and a slur.

**Timp.:** Measures 81-84 show a melodic line with notes on G4, A4, and B4, with a final measure containing a *br* (breath mark) and a slur.

**Gnelli:** Measures 81-84 show a melodic line with notes on G4, A4, and B4, with a final measure containing a *br* (breath mark) and a slur.

**Camp.:** Measures 81-84 show a melodic line with notes on G4, A4, and B4, with a final measure containing a *br* (breath mark) and a slur.

**Arpa:** Measures 81-84 show a melodic line with notes on G4, A4, and B4, with a final measure containing a *br* (breath mark) and a slur.

**Org.:** Measures 81-84 show a melodic line with notes on G4, A4, and B4, with a final measure containing a *br* (breath mark) and a slur.

**Vln I:** Measures 81-84 show a melodic line with notes on G4, A4, and B4, with a final measure containing a *br* (breath mark) and a slur.

**Vln II:** Measures 81-84 show a melodic line with notes on G4, A4, and B4, with a final measure containing a *br* (breath mark) and a slur.

**Vle:** Measures 81-84 show a melodic line with notes on G4, A4, and B4, with a final measure containing a *br* (breath mark) and a slur.

**Vlc.:** Measures 81-84 show a melodic line with notes on G4, A4, and B4, with a final measure containing a *br* (breath mark) and a slur.

**Cb.:** Measures 81-84 show a melodic line with notes on G4, A4, and B4, with a final measure containing a *br* (breath mark) and a slur.

Handwritten musical score for a symphony orchestra, page 33. The score is written for the following instruments:

- Fl. picc.
- Ob. 1/2
- Cl. 1/2
- Gr. 1-4
- Timp. I
- Tr. mell.
- Camp. IV
- Arpa
- Org.
- Vni I
- Vni II
- Vle
- Vlc.
- Cb.

The score is divided into four measures. The first measure contains various musical notations, including notes, rests, and dynamic markings. The second measure features a large crescendo line spanning across the strings and woodwinds. The third measure contains a large decrescendo line. The fourth measure concludes the section with various musical notations, including notes, rests, and dynamic markings. The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 4/4.

271

Fl. picc.

Ob. 1/2

Cl. 1/2

Cr. 1-4

I Timp.

V Gmelli

IV Camp.

Arpa

Org.

Vni I

Vni II

Vle

Vlc.

Cb.



Handwritten musical score for a symphony orchestra, page 35. The score is written for the following instruments:

- Fl. picc.
- Ob. 1/2
- Cl. 1/2
- Gr. 1-4
- Trbn 1-2
- Timp.
- G. melli
- Camp.
- Arpa
- Org.
- Vni I
- Vni II
- Vle
- Vlc
- Cb.

The score is divided into four measures. The first measure contains various musical notations, including notes, rests, and dynamic markings. The second measure contains a large diagonal line across the strings and a circled "87" above the organ. The third measure contains a circled "87" above the organ and a circled "87" above the strings. The fourth measure contains a circled "87" above the organ and a circled "87" above the strings.

Key markings and annotations include:

- Senza Sord.* (Without Mutes)
- Soli* (Solo)
- f* (forte)
- mf* (mezzo-forte)
- loc* (loco)
- 87* (circled, appearing multiple times)
- 12* (circled, above Timp.)
- 4* (circled, above Trbn 1-2)
- 4* (circled, above Org.)
- 4* (circled, above Vle)

(d.n. 110) *sempre accelerando*

281

Fl. picc.  $\overset{\circ}{\circ}$

Ob.  $\frac{1}{2}$  (a2)  $\overset{\circ}{\circ}$

Cl.  $\frac{1}{2}$  (a2)  $\overset{\circ}{\circ}$

Gr. 1-4 (a4)  $\overset{\circ}{\circ}$

Tbn 1-2 (a2)  $\overset{\circ}{\circ}$

Timp.  $\overset{I}{f}$   $\overset{3}{\text{d}}$   $\overset{3}{\text{d}}$   $\overset{3}{\text{d}}$

Emilh.  $\overset{V}{\text{d}}$   $\overset{3}{\text{d}}$

Camp.  $\overset{IV}{\text{d}}$

Tamt.  $\overset{III}{mf}$

Arpa (4  $\text{Do}_4$ , Sib)  $\overset{f}{\text{d}}$

Org.  $\overset{4}{\text{d}}$   $\overset{b}{\text{d}}$   $\overset{\sharp}{\text{d}}$

Vni I  $\overset{f}{\text{d}}$   $\overset{\sharp}{\text{d}}$   $\overset{\sharp}{\text{d}}$

Vni II  $\overset{f}{\text{d}}$   $\overset{\sharp}{\text{d}}$   $\overset{\sharp}{\text{d}}$

Vle (non tremolo)  $\overset{f}{\text{d}}$   $\overset{\sharp}{\text{d}}$   $\overset{\sharp}{\text{d}}$

Vlc.  $\overset{f}{\text{d}}$   $\overset{\sharp}{\text{d}}$   $\overset{\sharp}{\text{d}}$

Cb.  $\overset{f}{\text{d}}$   $\overset{\sharp}{\text{d}}$   $\overset{\sharp}{\text{d}}$

Handwritten musical score for a large ensemble, featuring multiple staves and instruments. The score is divided into measures by vertical bar lines.

**Top Section (Pipes and Drums):**

- pice.** (Pipes): Staff with a long melodic line across the top, marked with *ov* (overbore) and *pv* (puffed).
- b. 1/2** (Bass Drum): Staff with a long melodic line, marked with *(a2)* and *ov*.
- . 1/2** (Snare Drum): Staff with a long melodic line, marked with *(a2)* and *ov*.
- r. 1-4** (Rattles): Staff with a long melodic line, marked with *(a4)*.
- bui 1-2** (Bells): Staff with a long melodic line, marked with *(a2)*.

**Middle Section (Percussion and Strings):**

- I mp.** (First Melody): Staff with a long melodic line, marked with *3* (triplets).
- V nella** (Violins): Staff with a long melodic line, marked with *ov*.
- IV mp.** (Fourth Melody): Staff with a long melodic line, marked with *ov*.
- III unt.** (Third Untuned): Staff with a long melodic line, marked with *mf* (mezzo-forte).

**Bottom Section (Percussion and Strings):**

- rpa** (Rattles): Staff with a long melodic line, marked with *(8)*.
- org.** (Organ): Staff with a long melodic line, marked with *b* (bass) and *ov*.
- mi I** (Melody I): Staff with a long melodic line, marked with *(8)* and *ov*.
- mi II** (Melody II): Staff with a long melodic line, marked with *ov*.
- /le** (Lute): Staff with a long melodic line, marked with *ov*.
- /lc.** (Lute): Staff with a long melodic line, marked with *ov*.
- cb.** (Cello): Staff with a long melodic line, marked with *ov*.

The score includes various musical notations such as *ov* (overbore), *pv* (puffed), *mf* (mezzo-forte), and *b* (bass). The bottom section also features a large, complex melodic line with many notes and a *b* (bass) marking.



poco a poco allargando

Fl. picc.

Ob. 1

Cl. 1

Cr. 1-4 (a 4)

Trbn 1-2 (a 2)

Timp.

Gnelli

Camp.

Arpa

Org.

Vni I

Vni II

Vle

Vlc.

Cb.

*molto*

*molto*

*molto*

*molto*

GRANDIOSO (Dn 96) 291 giusto (non accelerando)

**Fl. 1 & 2** ossia in 1 a2 ff p p p p #p

**Fl. picc.** ff p p p p p #p

**Ob. 1 & 2** (a2) ff p p p p p #p

**3** - ff p p p p p #p

**Cl. 1 & 2** (a2) ff p #p p p #p #p

**3** - ff p #p p p #p #p

**Fag. 1 & 2** (a3) ff p p p p p #p

**Gr. 1-4** (a4) ff p p p p p p

**Trbe. 13** ff p p p p p p p

**Trbu. 12** ff p p p p p p p

**Timp. I** ff p p p p p p p

**Gnelli** ff p p p p p p p

**Camp. IV** ff p p p p p p p

**Tamt. III** ff p p p p p p p

**Arpa** (8v) l.v. Do#, Sib (gliss.) ff p p p p

**Org.** ff p p p p p p p

**Vni I** (8v) ff p p p p p p

**Vni II** ff p p p p p p p

**Vlc.** ff p p p p p p p

**Cb.** ff p p p p p p p

**Annotations:**  
 Senza Sordini  
 l.v.  
 (non tremolo)  
 pesante  
 Arco  
 pesantissimo

8↑

Fl. 1  $\frac{1}{2}$  (a2)  $\bar{o}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$

Fl. picc.  $\bar{o}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$

Ob.  $\frac{1}{2}$   $\frac{2}{3}$  (a3)  $\bar{o}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$

Cl.  $\frac{1}{2}$   $\frac{2}{3}$  (a3)  $\bar{o}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$

Fag.  $\frac{1}{2}$  (a3)  $\bar{o}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$

Cfag.  $\bar{o}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$

Cr. 1+3 (a2)  $\bar{o}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$

2+4 (a2)  $\bar{o}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$

Trbn 1-3 (a3)  $\bar{o}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$

Trbni 1-3 (a3)  $\bar{o}$  (Sembra Sord.)  $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$

Timp. I (2.)  $\bar{o}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$

C. melli  $\bar{o}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$

Camp. IV  $\bar{o}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$

Vibf. II  $\bar{o}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$

Tamt. III  $\bar{o}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$

Arpa  $\bar{o}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$

Org. (2.)  $\bar{o}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$

Vni I (8a)  $\bar{o}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$

Vni II  $\bar{o}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$

Vle  $\bar{o}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$

Vlc.  $\bar{o}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$

Cb.  $\bar{o}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$



(81) 301

Fl. 1  $\frac{1}{2}$  (a2)  $\bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$

Fl. picc.  $\bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$

Ob. 1  $\frac{1}{2}$  (a3)  $\bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$

Cl. 1  $\frac{1}{2}$  (a3)  $\bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$

Fag. 1  $\frac{1}{2}$  (a3)  $\bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$

Ct. 1+3 (a2)  $\bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$

2+4 (a2)  $\bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$

Trbe 1-3 (a3)  $\bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$

Tbni 1-3 (a3)  $\bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$

Timp. I (3)  $\bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$

Gnelli V  $\bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$

Camp. IV  $\bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$

Vib. f. II  $\bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$

Taut. III  $\bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$

Arpa  $\bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$

Org. (3)  $\bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$

Vni I (81)  $\bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$

Vni II  $\bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$

Vle  $\bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$

Vlc.  $\bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$

Cb  $\bar{p}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$   $\# \bar{p}$   $\bar{p}$

87)

Fl. 1  $\frac{1}{2}$  (a2)  $\bar{p}$   $\# \bar{p}$   $\bar{o}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$

Fl. picc.  $\bar{p}$   $\# \bar{p}$   $\bar{o}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$

Ob. 1  $\frac{1}{3}$  (a3)  $\bar{p}$   $\# \bar{p}$   $\bar{o}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$

Cl. 1  $\frac{1}{3}$  (a3)  $\bar{p}$   $\# \bar{p}$   $\# \bar{o}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$   $\# \bar{p}$

Fag. 1 (a3)  $\bar{d}$   $\# \bar{d}$   $\bar{o}$   $\bar{d}$   $\bar{d}$   $\bar{d}$   $\# \bar{d}$

Cr. 1+3 (a2)  $\# \bar{o}$   $\bar{o}$   $\bar{o}$   $\bar{o}$

Cr. 2+4 (a2)  $\# \bar{o}$   $\bar{o}$   $\bar{o}$   $\bar{o}$

Trbe 1-3 (a3)  $\# \bar{o}$   $\bar{o}$   $\bar{o}$   $\bar{o}$

Trbn 1-3 (a3)  $\# \bar{o}$   $\bar{o}$   $\bar{o}$   $\bar{o}$

Timp. I (4.)  $\bar{o}$   $\bar{o}$   $\bar{o}$   $\bar{o}$

Gnelli  $\bar{p}$   $\# \bar{p}$   $\bar{o}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$

Camp. IV  $\# \bar{o}$   $\bar{o}$   $\bar{o}$   $\bar{o}$

Vibf. II  $\# \bar{o}$   $\bar{o}$   $\bar{o}$   $\bar{o}$

Tamt. III  $\bar{o}$   $\bar{o}$   $\bar{o}$   $\bar{o}$

Arpa  $\bar{o}$   $\bar{o}$   $\bar{o}$   $\bar{o}$

Org. (4.)  $\bar{o}$   $\bar{o}$   $\bar{o}$   $\bar{o}$

Vni I (87)  $\bar{p}$   $\# \bar{p}$   $\bar{o}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$

Vni II  $\bar{p}$   $\# \bar{p}$   $\bar{o}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$

Vle  $\bar{p}$   $\# \bar{p}$   $\bar{o}$   $\bar{p}$   $\bar{p}$   $\bar{p}$   $\# \bar{p}$

Vlc.  $\bar{d}$   $\# \bar{d}$   $\bar{o}$   $\bar{d}$   $\bar{d}$   $\bar{d}$   $\# \bar{d}$

Cb.  $\bar{d}$   $\# \bar{d}$   $\bar{o}$   $\bar{d}$   $\bar{d}$   $\bar{d}$   $\# \bar{d}$

Handwritten musical score for a full orchestra, featuring various instruments and woodwinds. The score is written in 2/4 time and includes dynamic markings such as *poco frullato* and *poco frullato*.

**Instruments and Parts:**

- Fl. 1/2
- Fl. pic.
- Ob. 1/3
- Cl. 1/3
- Fag. 1/2
- Cfag.
- Cr. 1+3
- Cr. 2+4
- Trbe 1-3
- Trom 1-3
- Timp.
- G. nelli
- Camp.
- Vib. f.
- Tam. t.
- Arpa
- Org.
- Vni I
- Vni II
- Vlc.
- Vlc.
- Cb.

**Handwritten Annotations:**

- poco frullato* (written above the Fl. 1/2 staff)
- poco frullato* (written above the Fl. pic. staff)
- poco frullato* (written above the Ob. 1/3 staff)
- poco frullato* (written above the Cl. 1/3 staff)
- poco frullato* (written above the Fag. 1/2 staff)
- poco frullato* (written above the Cr. 1+3 staff)
- poco frullato* (written above the Cr. 2+4 staff)
- poco frullato* (written above the Trbe 1-3 staff)
- poco frullato* (written above the Trom 1-3 staff)
- poco frullato* (written above the Timp. staff)
- poco frullato* (written above the G. nelli staff)
- poco frullato* (written above the Camp. staff)
- poco frullato* (written above the Vib. f. staff)
- poco frullato* (written above the Tam. t. staff)
- poco frullato* (written above the Arpa staff)
- poco frullato* (written above the Org. staff)
- poco frullato* (written above the Vni I staff)
- poco frullato* (written above the Vni II staff)
- poco frullato* (written above the Vlc. staff)
- poco frullato* (written above the Vlc. staff)
- poco frullato* (written above the Cb. staff)

**Other markings:**

- (a3)* (written above the Fl. pic. staff)
- (a3)* (written above the Ob. 1/3 staff)
- (a3)* (written above the Cl. 1/3 staff)
- (a3)* (written above the Fag. 1/2 staff)
- (a2)* (written above the Cr. 1+3 staff)
- (a2)* (written above the Cr. 2+4 staff)
- (a3)* (written above the Trbe 1-3 staff)
- (a3)* (written above the Trom 1-3 staff)
- (5.)* (written above the Timp. staff)
- (5.)* (written above the Org. staff)
- (87)* (written above the Vni I staff)
- (87)* (written above the Vni II staff)
- (87)* (written above the Vlc. staff)
- (87)* (written above the Vlc. staff)
- (87)* (written above the Cb. staff)



Fl. 1  $\frac{1}{2}$  (2.) 311 7

Fl. picc.  $\frac{1}{2}$  (a2) 7

Ob. 1  $\frac{1}{2}$  (a2) 7

Ob. 3  $\frac{1}{2}$  (a3) 7

Cl.  $\frac{1}{3}$  (a3) 7

Fag.  $\frac{1}{2}$  (a3) 7

Gr. 1+3 (a2) 7

Trbe 1-3 (a3) 7

Trbn 1-3 (a3) 7

Timp. (6.) 7

G. melli.  $\frac{1}{2}$  (a2) 7

Cam.  $\frac{1}{2}$  (a3) 7

Vib.  $\frac{1}{2}$  (a3) 7

Tamt.  $\frac{1}{2}$  (a3) 7

Arpa (6.) 7

Org. (6.) 7

Vni I  $\frac{1}{2}$  (a2) 7

Vni II  $\frac{1}{2}$  (a3) 7

Vle  $\frac{1}{2}$  (a3) 7

Vlc.  $\frac{1}{2}$  (a3) 7

Cb.  $\frac{1}{2}$  (a3) 7

Handwritten musical score for a symphony orchestra, page 45. The score is written in 4/4 time and features a key signature of one sharp (F#). The instrumentation includes:

- Fl. 1 (Flute 1)
- Fl. picc. (Flute piccolo)
- Ob. 1 (Oboe 1)
- Ob. 3 (Oboe 3)
- Cl. 1 (Clarinet 1)
- Fag. 1 (Bassoon 1)
- Cor. 1+3 (Cor Anglais 1+3)
- Cor. 2+4 (Cor Anglais 2+4)
- Trbe 1-3 (Trumpet 1-3)
- Trbn 1-3 (Trumpet 1-3)
- Timp. (Timpani)
- Cmelli (Cymbals)
- Camp. (Cymbals)
- Vibf. (Vibraphone)
- Tamt. (Tamtam)
- Arpe (Arpeggiator)
- Org. (Organ)
- Vni I (Violin I)
- Vni II (Violin II)
- Vle (Viola)
- Vlc. (Violoncello)
- Cb. (Contrabass)

The score is divided into measures by vertical bar lines. The first measure is marked with a rehearsal mark (3.) and a key signature change to one sharp. The second measure is marked with a rehearsal mark (4) and a key signature change to one sharp. The third measure is marked with a rehearsal mark (7) and a key signature change to one sharp. The fourth measure is marked with a rehearsal mark (8) and a key signature change to one sharp. The fifth measure is marked with a rehearsal mark (81) and a key signature change to one sharp. The sixth measure is marked with a rehearsal mark (81) and a key signature change to one sharp. The seventh measure is marked with a rehearsal mark (81) and a key signature change to one sharp. The eighth measure is marked with a rehearsal mark (81) and a key signature change to one sharp. The ninth measure is marked with a rehearsal mark (81) and a key signature change to one sharp. The tenth measure is marked with a rehearsal mark (81) and a key signature change to one sharp.

FL. 1/2 in 1 (4)

Fl. picc.

Ob. 1/2

Ob. 3

Cl. 1/3

Fag. 1/2

Cfag.

1+3 (a2)

Cr. 2+4 (a2)

Trbn 1-3 (a3)

Trbn 1-3 (a3)

Timp. I (8.)

C. melli.

Camp. IV

Vibf. II

Tamt. III

Arpa

Org. (8.)

Vni I (8n)

Vni II

Vle

Vlc.

Cb.



Handwritten musical score for a symphony orchestra, page 47. The score is written in 1/2 time and features a key signature of one sharp (F#). The instrumentation includes:

- Fl. 1 (5)
- Fl. picc.
- Ob. 1 (3)
- Ob. 3
- Cl. 1
- Cl. 3
- Fag. 1 (a2)
- Cfag.
- Cr. 1+3 (a2)
- Cr. 2+4 (a2)
- Trbe 1-3 (a3)
- Tbni 1-3 (a3)
- Timp. I (2)
- Gnelli
- Camp. IV
- Vibf. II
- Tamt. III
- Arpa
- Org. (9)
- Vni I (8)
- Vni II
- Vle
- Vlc.
- Cb.

The score is divided into four measures. The first measure is marked with a 4/4 time signature. The second measure is marked with a 4/4 time signature. The third measure is marked with a 4/4 time signature. The fourth measure is marked with a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings.

Fl. 1  $\frac{1}{2}$  (6) *fff*

Fl. picc. *fff*

Ob. 1  $\frac{1}{2}$  (4) *fff*

Ob. 3 *fff*

Cl. 1  $\frac{1}{2}$  *fff*

Cl. 3 *fff*

Fag. 1  $\frac{1}{2}$  *fff*

Cfag. *fff*

Gr. 1+3 (a2) *fff*

Gr. 2+4 (a2) *fff*

Trbe 1-3 (a3) *fff*

Trbni 1-3 (a3) *fff*

Timp. *fff*

Cmelli *fff*

Camp *fff*

Vibf. *fff*

Tamt. *fff*

Arpa *ff* (4...#...b) *Do4* (gliss) (gl.) l.v.

Otg. *fff*

Vni I (8A) *fff*

Vni II *fff*

Vle *fff*

Vlc. *fff*

Cb. *fff*

331

Handwritten musical score for orchestra and strings, measures 331-334. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Contrabassoon (Cb.), Trumpet (Cr.), Trombone (Trbn), Timp. (Tympani), Horn (Hr.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Cb.).

Measure 331: Fl. 1/2 (7), Ob. 1/2 (5), Cl. 1/2 (3), Fag. 1/2, Cr. 1+3 (a2), 2+4 (a2), Trbn 1-3 (a3), Hr. I, Hr. II, Hr. III, Vln. I, Vln. II, Vla., Vlc., Cb.

Measure 332: Fl. 1/2 (7), Ob. 1/2 (5), Cl. 1/2 (3), Fag. 1/2, Cr. 1+3 (a2), 2+4 (a2), Trbn 1-3 (a3), Hr. I, Hr. II, Hr. III, Vln. I, Vln. II, Vla., Vlc., Cb.

Measure 333: Fl. 1/2 (7), Ob. 1/2 (5), Cl. 1/2 (3), Fag. 1/2, Cr. 1+3 (a2), 2+4 (a2), Trbn 1-3 (a3), Hr. I, Hr. II, Hr. III, Vln. I, Vln. II, Vla., Vlc., Cb.

Measure 334: Fl. 1/2 (7), Ob. 1/2 (5), Cl. 1/2 (3), Fag. 1/2, Cr. 1+3 (a2), 2+4 (a2), Trbn 1-3 (a3), Hr. I, Hr. II, Hr. III, Vln. I, Vln. II, Vla., Vlc., Cb.



*poco allargando*

Handwritten musical score for a symphony orchestra, page 50. The score is written in 2/4 time and features a key signature of one sharp (F#). The tempo marking is *poco allargando*. The score includes parts for the following instruments:

- Fl. 1
- R. picc.
- Ob. 1
- Ob. 3
- Cl. 1
- Cl. 3
- Fag. 1
- Cfag.
- Cr. 1+3
- Cr. 2+4
- Trbe 1-3
- Trbn 1-3
- Timp.
- C. melli.
- Camp.
- Vibf.
- Tamt.
- Arpa
- Org.
- Vni I
- Vni II
- Vle
- Vlc.
- Cb.

The score is divided into four measures. The first measure is marked *poco allargando*. The second measure is marked *poco frullato*. The third measure is marked *a2*. The fourth measure is marked *molto*. The score includes various musical notations, including notes, rests, and dynamic markings. The page number *- 50 -* is written at the bottom.

Subito Quasi una Marcia

341

lontana (d. n. 110)

FL. 1/2  $\frac{3}{2}$  (a2)  $\text{sfz}$

Fl. picc.  $\frac{3}{2}$   $\text{sfz}$

Ob. 1/2 (a2)  $\text{sfz}$

Ob. 3  $\text{sfz}$  Muta in C.i.

Cl.  $\frac{1}{3}$  (a3)  $\text{sfz}$

Fag.  $\frac{1}{2}$  (a2)  $\text{sfz}$

Cfag.  $\text{sfz}$

Cr. 1+3 (a2)  $\text{sfz}$

2+4 (a2)  $\text{sfz}$

Trbe 1-3 (a3)  $\text{sfz}$

Trbni 1-3 (a3)  $\text{sfz}$

Timp.  $\text{sfz}$

Gr. c.  $\text{sfz}$  sub. PP sempre marcato

Camp.  $\text{sfz}$  l.v.  $\text{PP minaccioso}$

Vibf.  $\text{sfz}$  l.v.

Taut.  $\text{sfz}$  l.v.

Arpa  $\text{sfz}$  l.v.

Org.  $\text{sfz}$

(81)  $\text{sfz}$

Vni I  $\text{sfz}$

Vni II  $\text{sfz}$

Vle  $\text{sfz}$

Vlc.  $\text{sfz}$

Cb.  $\text{sfz}$  Pizz. sub. PP sempre marcato poco sfz

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poco sfz

poco sfz

poco sfz

I  
 Timp. 

III  
 Tom-tom grande 

II  
 Piatti gr. sospeso 

IV  
 Gr.c. 

Org. (Ped.) 

Cb. 

sempre PP ritmico

sempre PP poco marcato

poco a poco crescendo

poco r/fz

poco r/fz



351

Solo

Ob. 1. 2.

C.i.

Timp. I

Tom-tom grande III

Piatti II

Gr. c. IV

Org. (Ped.)

Cb.

*mf furioso, in rilievo*

*mf poco a poco decrescendo*

*poco rfe*

*poco rfe*

Ob. 1. 2.

C.i.

*Solo*  
*mf furioso in rilievo*

Tr<sup>b</sup>

Triangle

Timp.

Tom-tom grande

Piatti

2 Bongos

Gr.c.

*sempre PP ritmico*  
*sempre PP mormorando*

Org. (Ped.)

Cb.

*poco*    *a poco*    *affrettando* ----- [361] ----->

(Tr.b) *sforz.*

Ob.  
C.i.  
Cl. 2  
(in sib)  
Triangolo  
Timp.  
Tom-tom grande  
Piatti  
2 Bongos  
Gr.c.  
Org.  
(Ped.)  
Vni II  
(div.a 8)  
Vle  
(div.a 4)  
Cb.

*m.f furioso, in rilievo*

*poco a poco crescendo*

*Sempre P (non crescendo)*

*pp poco a poco crescendo*

*pp poco a poco crescendo*

*poco a poco crescendo*

*poco a poco crescendo*

*poco a poco crescendo*

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(sempre affrettando) *poco a poco crescendo*

Ob. 1. *sub. P* *poco a poco crescendo*

Ob. 2. *sub. P* *poco a poco crescendo*

C.i. 1. *sub. P* *poco a poco crescendo*

Cl. 2. *sub. P* *poco a poco crescendo*

(in F#) 3. *sub. P* *poco a poco crescendo*

Fag. 1/2 *a 3* *Con Sord.* *frollato* *mf furioso, in rilievo*

Cfag 1. *Con Sord.* *frollato* *mf furioso, in rilievo*

Trbe 2. *Con Sord.* *frollato* *mf furioso, in rilievo*

(in Do) 3. *Con Sord.* *frollato* *mf furioso, in rilievo*

Triangolo *sub. PP* *poco a poco crescendo*

Timp. *sub. PP* *poco a poco crescendo*

Tom-toms *sub. PP* *poco a poco crescendo*

Piatte *sub. PP* *poco a poco crescendo*

2 Bongos *sub. PP* *poco a poco crescendo*

Gr.c. *sub. PP* *poco a poco crescendo*

Org. (Ped.) *P* *poco a poco crescendo*

Vni II (div. a 8) *sub. P* *poco a poco crescendo*

Vle (div. a 4) *sub. P* *poco a poco crescendo*

Cb. *poco rft* *sub P* *poco a poco crescendo*

(sempre affrettando)

Ob. 1 2

C.i. 1 2

Cl. 2 (in Bb) 3

Fag. 1/2 C.fag.

Trbe 2 (in Do)

Triangolo

Timp.

3 Tom-toms

Piatti

2 Bongos

Gr. c.

Org. (Ped.)

Vni II (div. a 8)

Vle (div. a 4)

Cb.

Magazinuл „Muzica”

28

- 57 -

ppc rfz

- (affrettando)  $\rightarrow$  371 ALLEGRO MARCIALE (d ~ 112)

[illegible]



2 Fag.  
Cfag.

(a2)

Cr.

Trbe

Trbni

Timp.

Gr. c.

Org.  
(Ped.)

Vni I  
(div. a 2)

Vni II  
(div. a 8)

Vle  
(div. a 4)

Vlc.

Cb.

*Senza Sordini*

*f*

*ben f appassionato*

Fag. 1. 2. *a2*

Cfag.

Cr. *a2*

Trbe *ben f* *appassionato, in rilievo*

Trbni *ben f appassionato*

Timp. *gliss.*

Gr.c. *IV*

Org. (Ped.)

Vni I (dir. a2) *ben f appassionato*

Vni II (unis.) *ben f appassionato, in rilievo*

Vle (dir. a4)

Vlc. *Arco*

Cb. *Arco* *div.*

2 Fag. (a2)  $\text{b}\flat$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\#$   $\text{v}$   $\text{v}$   $\text{b}\flat$   $\text{d}$   $\text{d}$   $\#$   $\text{v}$

C fag.  $\text{b}\flat$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\#$   $\text{v}$   $\text{v}$   $\text{b}\flat$   $\text{d}$   $\text{d}$   $\#$   $\text{v}$

Cr.  $\frac{1}{3}$   $\text{a}2$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$

Trbe  $\frac{1}{2}$   $\text{a}2$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$

Trbni  $\frac{1}{3}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$

Timp.  $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$

Org. (Ped.)  $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$

Vni I (unis.)  $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$

Vni II  $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$

Vle  $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$

Vlc  $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$

Cb.  $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$   $\text{b}\flat$   $\text{p}\grave{\text{z}}$

*benf appassionato, in rilievo*



# GRANDIOSO (dw 112)

*ff Sonoro*

2 Fag.  
Cfag.

Cr.

Trbe

Trbni

Timp.

Tamit.

*ff Sonoro*

Org.

Vni I

Vni II

Vle

Vlc.

Cb.

*ff Sonoro* -62-

Handwritten musical score for a symphony orchestra, page 391. The score is written in 2/4 time and features the following instruments and parts:

- Fag. 1/2**: Flute 1 and 2, playing a melodic line with a trill (a3) in the first measure.
- Cr.**: Clarinet, playing a melodic line with a trill (a2) in the first measure.
- Trbe**: Trumpet, playing a melodic line with a trill (a2) in the first measure.
- Trbni**: Trombone, playing a melodic line with a trill (a2) in the first measure.
- Timp.**: Timpani, playing a rhythmic pattern.
- Tamt.**: Tam-tam, playing a rhythmic pattern.
- Org.**: Organ, playing a melodic line with a trill (a2) in the first measure.
- Vni I**: Violin I, playing a melodic line with a trill (a2) in the first measure.
- Vni II**: Violin II, playing a melodic line with a trill (a2) in the first measure.
- Vle**: Viola, playing a melodic line with a trill (a2) in the first measure.
- Vlc.**: Violoncello, playing a melodic line with a trill (a2) in the first measure.
- Cb.**: Contrabass, playing a melodic line with a trill (a2) in the first measure.

The score is written in 2/4 time and features various musical notations, including trills, slurs, and dynamic markings. The page number 391 is written in the top right corner.

**MOLTO DRAMMATICO, DISPERATO**

Handwritten musical score for a full orchestra. The score is written in 4/4 time and features a variety of instruments including woodwinds, brass, percussion, and strings. The tempo and mood are indicated as "MOLTO DRAMMATICO, DISPERATO". The score includes dynamic markings such as *sfz* (sforzando), *fff* (fortissimo), and *possibile* (possible). The score is divided into measures, with some measures containing multiple staves for different instruments. The score is written in a clear, legible hand, with some corrections and annotations visible. The score is a page from a larger manuscript, as indicated by the page number "64" at the bottom.

**Instrumentation:**

- Fl. 1, 2
- Fl. picc.
- Ob. 1, 2, 3
- Cl. (in Sib) 1, 2, 3
- Fag. 1, 2
- Cr. 1, 2, 3, 4
- Trbe 1, 2, 3
- Trbni 1, 2, 3
- Timp.
- Gr.c. IV
- 2 Cinelli
- Piatti II
- Tamt. III
- Org.
- Vni I
- Vni II
- Vle
- Vlc.
- Cb. (dir. a 2)

**Dynamic Markings:**

- sfz* (sforzando)
- fff* (fortissimo)
- possibile* (possible)

**Annotations:**

- (a3)
- (a2)
- (l.v.)
- (sempre tremolo, non legato)

**Page Number:** 64



[illegible]

Subito molto precipitando.

SUB. LENTO ( $d \sim 80$ )

[illegible]

$\frac{I}{\Delta}$   
 $\frac{V}{\text{celli}}$   
 $\frac{IV}{\text{Camp.}}$

PP  $\text{eco}$  (l.v.)  
 PP  $\text{eco}$  (l.v.)  
 PP  $\text{eco}$  (l.v.)  
 PP  $\text{eco}$

- 1<sup>a</sup> solo  
 Vni II  
 - l'altre



*poco a poco allargando* - - - - -

4  
2

Vni II Solo

PPP

*poco*

*attacca*  
*subito*

### III. MUZICA LUMINII

Musica Lucis

Motto: "Lumina din lumina..."

sempre allargando → ERATICO, Pioso ( $\text{♩} \approx 52$ )

III  
Tamt. 4/2

411 *leggissimamente*  
sempre PPPP immateriale, lontano

Vni I *molto cantabile e tranquillo*  
Vni II *molto cantabile e tranquillo*  
Vcllo I *molto cantabile e tranquillo*  
Vcllo II *molto cantabile e tranquillo*

sempre PPPP liscio, come ombra

IV  
Camp. *Poco MENO Mossa (dn 46)*  
Tamt. *P dolce*  
C. melli  
Cel.  
Arpa  
Vni I  
Vni II  
Vcllo I  
Vcllo II  
Vcllo III  
Vcllo IV  
Vcllo V  
Vcllo VI  
Vcllo VII  
Vcllo VIII  
Vcllo IX  
Vcllo X  
Vcllo XI  
Vcllo XII  
Vcllo XIII  
Vcllo XIV  
Vcllo XV  
Vcllo XVI  
Vcllo XVII  
Vcllo XVIII  
Vcllo XIX  
Vcllo XX  
Vcllo XXI  
Vcllo XXII  
Vcllo XXIII  
Vcllo XXIV  
Vcllo XXV  
Vcllo XXVI  
Vcllo XXVII  
Vcllo XXVIII  
Vcllo XXIX  
Vcllo XXX  
Vcllo XXXI  
Vcllo XXXII  
Vcllo XXXIII  
Vcllo XXXIV  
Vcllo XXXV  
Vcllo XXXVI  
Vcllo XXXVII  
Vcllo XXXVIII  
Vcllo XXXIX  
Vcllo XL  
Vcllo XLI  
Vcllo XLII  
Vcllo XLIII  
Vcllo XLIV  
Vcllo XLV  
Vcllo XLVI  
Vcllo XLVII  
Vcllo XLVIII  
Vcllo XLIX  
Vcllo L  
Vcllo LI  
Vcllo LII  
Vcllo LIII  
Vcllo LIV  
Vcllo LV  
Vcllo LVI  
Vcllo LVII  
Vcllo LVIII  
Vcllo LIX  
Vcllo LX  
Vcllo LXI  
Vcllo LXII  
Vcllo LXIII  
Vcllo LXIV  
Vcllo LXV  
Vcllo LXVI  
Vcllo LXVII  
Vcllo LXVIII  
Vcllo LXIX  
Vcllo LXX  
Vcllo LXXI  
Vcllo LXXII  
Vcllo LXXIII  
Vcllo LXXIV  
Vcllo LXXV  
Vcllo LXXVI  
Vcllo LXXVII  
Vcllo LXXVIII  
Vcllo LXXIX  
Vcllo LXXX  
Vcllo LXXXI  
Vcllo LXXXII  
Vcllo LXXXIII  
Vcllo LXXXIV  
Vcllo LXXXV  
Vcllo LXXXVI  
Vcllo LXXXVII  
Vcllo LXXXVIII  
Vcllo LXXXIX  
Vcllo XL

sempre PP dolce (87)  
P espressivo, poco in rilievo  
P fluido e semplice, poco in rilievo  
poco vibrato  
sempre PPP liscio  
PP liscio, poco vibrato  
sempre PP liscio, poco vibrato  
Solo Vcllo I  
mp doloso, sempre in rilievo  
molto espressivo

-69-

*poco animando* →

IV  
Camp.

III  
Tamt.

V  
C-nelli

Cel.

Arpa

Vni I-2° solo

Vle.  
(div. a 3)

Vlc. 1° solo

(♩ 50)

IV  
Camp.

III  
Tamt.

V  
C-nelli

Cel.

Arpa

Vni I-2° solo

Vni II  
(div. a 3)

Vle  
(div. a 3)

Vlc. 1° solo

2 Cb. 1/2  
(soli)

- 70 -



poco a poco ritardando ----->

Sub. DOLCISSIMO (♩ ≈ 60)

441

Fl. pic. *Solo* *mf* molto espressivo, in rilievo

Fl. 1 *Solo* *mf* molto espressivo, in rilievo

Tant. *mf* molto espressivo, in rilievo

G. nelli *mf* ben marcato (l.v.)

Vibf. *mf* ben marcato (l.v.)

Cel. *Solo* *mf* molto espressivo, in rilievo

Atpa *mf* ben marcato (l.v.)

Vni II (div. a 5) *mp* fluido

4 Vle. (unis.) *Solo* *mf* molto espressivo

- 1° solo *mp* fluido

Vlc. *mp* fluido

- l'altri (div. a 4) *mp* fluido

- 21 -

*poco a poco crescendo* *poco animando* --->

Fl. picc. *poco a poco crescendo*

Fl. 1 *poco a poco crescendo*

Fl. 2 *poco a poco crescendo*

Vib. *poco a poco crescendo*

Cel. *poco a poco crescendo*

Atpa *poco a poco crescendo*

Vni II (div. a 5) *poco a poco crescendo*

4 Vle. *poco a poco crescendo*

Vlc. (div. a 4) *poco a poco crescendo*

*molto*

**SUB DRAMMATICO (JN 56)** 451

Fl. picc. *f* *grave e sonoro*

Fl. 1 *f* *grave e sonoro*

Fag. 2 *f* *sostenuto*

Cfag. *f* *sostenuto*

Cr. *f* *sostenuto*

Trbe. 1 (in 2) *f* *grave, poco vibrato, in rilievo*

Tbn. 1 *f* *sostenuto, poco in rilievo*

Timp. *f* *dalle e rituale, poco in rilievo*

Gr. c. *mf* *grave, ben sostenuto*

Arpa *f* *fluida, 4/4 e rituale*

Vni I *f* *grave e sonoro*

Vni II (unis.) *f* *grave e sonoro*

4 Vle. *f* *grave e sonoro*

Vlc. (unis.) *f* *grave e sonoro*

Cb. (div. a 2) *f* *sostenuto*

*Arco*

*poco a poco crescendo - - - molto*

Fl. 2

Fag. 2  
Cfag.

Cr. 2  
4

Trbx 1  
2

Trbni 1  
3

Timp. I

Gr. c. IV

Arpa

Vni I

Vni II

Vle

Vlc.

Cb.  
(div. a 2)

**SUB. MOLTO TRANQUILLO (dn 46)** *poco a poco crescendo - - - molto*

C. i. *SOLO*  
*p lontano, poco in rilievo*

Fag. 1 *SOLO*  
*p lontano, poco in rilievo*

Cl. Velli

Cl. III Camp.

Cl.

Arpa

Vni I & II

Cb.  
(tutti unis.)

*PP dolce, come eco*

*PP liscio, come eco (arco ad libitum)*



Ob. 1 *Solo* *P* *lento, poco in rilievo*

C. i. *P*

Cl. 2 (in F) *Solo* *P* *lento, poco in rilievo*

Fag. 1 *P*

Cr. *Con Sordini*  
*PP* *liscio, come eco*  
*PP* *liscio, come eco*

Vib. *l. v.*  
*P* *poco marcato*

Vni I & II (div. a 3) *PP* *liscio, come eco* *(arco ad libitum)*

Vle. (div. a 2) *PP* *liscio, come eco* *(arco ad libitum)*

Cb. *PP* *liscio, come eco* *(arco ad libitum)*

Ob. 1 *3* *2* *2*

C. i. *P*

Cl. 2 (in F) *P*

Fag. 1 *P*

C. Velli *l. v.*

Camp. *P* *poco marcato* *l. v.* *PP* *eco*

Cel. *P* *poco marcato* *l. v.* *PP* *eco*

Arpa *P* *poco marcato* *l. v.*

Vni I (div. a 2) *(arco ad libitum)*

Vni II (div. a 3) *(arco ad libitum)*

Vle. (div. a 2) *(arco ad libitum)*

Vlc. *PP* *dolce, come eco* *PP* *liscio, come eco* *(arco ad libitum)*

Cb. (div. a 2) *PP* *liscio, come eco* *(arco ad libitum)*



MOLTO PESANTE (dn 68)

MOLTO TESANTE (ONB)

molto ritardando →

Cl. 1 (in si b) 3/4 sfz ff sostenuto, poco a poco crescendo 3 2 molto

Fag. 1/2 sfz ben marcato, poco a poco crescendo molto

Cr. 1/4 sfz ben marcato, poco a poco crescendo molto

Trbn 1/3 sfz sostenuto, poco a poco crescendo molto

C. Velli l. v. 481 sfz mp poco a poco crescendo molto

Tamt. III f sonoro, poco a poco crescendo molto

Vni II (dis. a 2) f ben marcato, poco a poco crescendo molto

Vle. (dis. a 2) sfz ben marcato, poco a poco crescendo molto

Vlc. (dis. a 2) ff ben marcato, poco a poco crescendo molto

## ALLUCINANTE (Jn 68)

III  
Tamt. 5  
IV  
Camp. 2

V  
G-nelli

II  
Vib.

Cel.

Arpa

Org.

quasi Grido

ff p sub., profondo ma dolce

immateriale

d'al PPP < pochissimo >

dn80

sempre p lontano e tranquillo

dn60

sempre p lontano e tranquillo

dn90

sempre p lontano

dn70/82

sempre p lontano e tranquillo



**SOLO** a 2

Flauti 1<sup>a</sup> 2<sup>a</sup> (unis.) *mp misterioso e cantabile, sempre in rilievo*

Cfag. *P profondo, poco in rilievo*

Tamt. *III*

C-velli *V*

Vibf. *II*

Cel. *e tranquillo*

Arpa

Org.

Vle-1<sup>a</sup> solo *SOLO* *mp misterioso e cantabile, sempre in rilievo* *simile*

Cb. (tutti unis.) *P profondo, poco in rilievo*

**491**

Fl. 1<sup>a</sup> 2<sup>a</sup> (unis.)

Cfag.

Tamt. *III*

C-velli *V*

Vibf. *II*

Cel.

Arpa

Org.

Vle-1<sup>a</sup> solo

Cb.

*P profondo, poco in rilievo*



Fl. 1<sup>2</sup> (unis.)

Ob. 1

C. i.

Cl. 1 (in si b)

Fag. 1<sup>2</sup> (unis.)

C. fag.

Tam. III

C. Velli

Vib. II

Gr. c. IV

Cel.

Arpa

Org.

Vle. 1<sup>a</sup>

Vlc.

Cb.

Fl. 2<sup>2</sup> (unis.)

Ob. 1

C. i.

Cl. 1 (in si b)

Fag. 2<sup>2</sup>

C. fag.

Tam. III

C. Velli

Vib. II

Gr. c. IV

Cel.

Arpa

Org.

4 Vle. 1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup> 4<sup>a</sup>

Vlc.

Cb.

*P misterioso e cantabile*

*sempre P sonoro*

*sempre P sonoro*

*PP mimacciato*

*sempre P sonoro*

*sempre P sonoro*

*poco a poco animando*

*PP mimacciato*



(sempre animando)

511

Fl. 1 (unis.)  
Ob. 1  
C. i.  
Cl. 1 (in F)  
Fag. 1  
C. fag.  
Tamt.  
C. V.lli  
Vib. f. III  
Gr. c.  
Cel.  
Arpa  
Org.  
4 Vm. II (1-4)  
4 Vle. (1-4)  
Vlc.  
Cb.

*poco a poco cresc.*  
*ben sostenuto*  
*mistura e cantabile*  
*poco a poco cresc.*

*poco a poco crescendo e precipitando*

Fl. 1 (unis.)  
Ob. 1  
C. i.  
Cl. 1 (in F)  
Fag. 1  
C. fag.  
Tamt.  
C. V.lli  
Vib. f. III  
Gr. c.  
Cel.  
Arpa  
Org.  
4 Vm. II (1-4)  
Vle. 1-4  
Vlc.  
Cb.

*mp poco a poco crescendo e precipitando, sempre in rilievo*  
*poco a poco crescendo e precipitando*

Handwritten musical score for a symphony, page 81. The score is written for a full orchestra and includes various instruments and sections.

**Instrumentation and Sections:**

- Fl. 1/2 (unis.)
- Ob. 1/2 (unis.)
- C.i.
- Cl. 1 (in Sib) 2
- Fag. 1/2
- Cfag.
- Tamt. III
- Gr. c.
- C. uelli V
- Vib. II
- Cel.
- Arpa
- Org.
- Vni I-6
- Vni II - 12
- Vle (tutti-unis.)
- Vlc.
- Cb.
- Fl. picc.

**Performance Instructions:**

- molto crescendo e precipitando* (written above the Fl. picc. staff)
- molto* (written below the Fl. 1/2 staff)
- molto* (written below the Ob. 1/2 staff)
- molto* (written below the C.i. staff)
- molto* (written below the Cl. 1 staff)
- molto* (written below the Fag. 1/2 staff)
- molto* (written below the Cfag. staff)
- molto* (written below the Tamt. III staff)
- molto* (written below the Gr. c. staff)
- molto* (written below the C. uelli V staff)
- molto* (written below the Vib. II staff)
- molto* (written below the Cel. staff)
- molto* (written below the Arpa staff)
- molto* (written below the Org. staff)
- molto* (written below the Vni I-6 staff)
- molto* (written below the Vni II - 12 staff)
- molto* (written below the Vle (tutti-unis.) staff)
- molto* (written below the Vlc. staff)
- molto* (written below the Cb. staff)

**Page Number:** - 81 -

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# Ardente (No 110)

Handwritten musical score for "Ardente (No 110)". The score is written for a large orchestra and includes various instruments and their parts.

**Top Section (Measures 1-4):**

- Cr.** (Corno):  $\frac{1}{2}$  and  $\frac{3}{4}$  time signatures. *ff drammatico*.
- Trbe (in Do)** (Tromba):  $\frac{1}{2}$  and  $\frac{3}{4}$  time signatures. *Senza Sorg.*
- Trbni** (Tromboni):  $\frac{1}{2}$  and  $\frac{3}{4}$  time signatures. *ff drammatico*.
- Piatt. grande** (Piastrina grande): *ff*, *l.v.*
- C. uelli** (Corno uello): *ff*, *l.v.*
- Vibf.** (Vibrafono): *ff*, *l.v.*
- Camp.** (Campana): *ff*, *l.v.*
- Arpa** (Arpa): *ff*.
- Org.** (Organo): *ff*.
- Vni I** (Violini I): *ff*, *ben sostenuto*.
- Vni II** (Violini II): *ff*.
- Vle** (Viola): *ff*, *ben sostenuto*.
- Vlc.** (Violoncello): *ff*.
- Cb.** (Contrabbasso): *ff*.

**Bottom Section (Measures 5-8):**

- Fl.** (Flauto):  $\frac{1}{2}$  time signature. *ff Sonoro*.
- Fl. picc.** (Flauto piccolo):  $\frac{1}{2}$  time signature. *ff*.
- Ob.** (Oboe):  $\frac{1}{2}$  time signature. *ff*.
- Cl.** (Clarineto):  $\frac{1}{2}$  time signature. *padiglioni in aria*.
- Cr.** (Corno):  $\frac{1}{2}$  time signature. *ff*.
- Trbe** (Tromba):  $\frac{1}{2}$  time signature. *ff*.
- Trbni** (Tromboni):  $\frac{1}{2}$  time signature. *ff*.
- Org.** (Organo): *ff*.
- I Timp.** (Timpali): *ff*.
- Vni I** (Violini I): *ff*.
- Vni II** (Violini II): *ff*.
- Vle** (Viola): *ff*.
- Vlc.** (Violoncello): *ff*.

**Handwritten Annotations:**

- 531** (written in a box next to the Oboe part).
- a3** (written above the Flauto piccolo part).
- ff** (fortissimo) is used extensively throughout the score.
- ben sostenuto* (very sustained) is used for the Violini I and Viola parts.
- padiglioni in aria* (palaces in air) is used for the Clarinet part.
- Senza Sorg.* (Without Sorrow) is used for the Tromba part.
- l.v.* (lento) is used for the Piastrina grande, Corno uello, Vibrafono, and Campana parts.
- ff Sonoro* (very loud and sonorous) is used for the Flauto, Flauto piccolo, Oboe, Corno, Tromba, Tromboni, and Timpali parts.

poco animando --- →

Magazinul „Muzica“

(JN105)

Fl. picc.  $\frac{1}{4}$

Fl.  $\frac{1}{2}$  (a2)

Ob.  $\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{3}$

Cl. (in Sib)  $\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{3}$

Fag.  $\frac{1}{2}$  (a2)

C. fag. (a3)

Cr.  $\frac{1}{2}$   $\frac{3}{4}$

Trbe 1+3 (a2)

2.  $\frac{1}{2}$

I Timp.  $\frac{1}{4}$

III  $\frac{1}{4}$

3 Piatti  $\frac{1}{4}$

Tamt.  $\frac{1}{4}$

II  $\frac{1}{4}$

IV Camp.  $\frac{1}{4}$

C. velli  $\frac{1}{4}$

Cel.  $\frac{1}{4}$

Arpa  $\frac{1}{4}$

Org.  $\frac{1}{4}$

Vini I  $\frac{1}{4}$

Vini II  $\frac{1}{4}$

Vle.  $\frac{1}{4}$

Vlc.  $\frac{1}{4}$

Cb. (div. a2)  $\frac{1}{4}$

541

benffff sostenuto

l.v.

Do4, RE#, Mi b

FA#

LA #



# Grandioso, marziale (♩=100)

Fl. picc.  $\frac{1}{2}$

Fl.  $\frac{1}{2}$

Ob.  $\frac{1}{2}$

Cl.  $\frac{1}{2}$   
(in lib.)

Fag.  $\frac{1}{2}$   
Cfag.

Cr.  $\frac{1}{2}$   
 $\frac{3}{4}$

Trbni  $\frac{1}{2}$   
 $\frac{3}{4}$

Timp. I  
Tamt. III

Camp. IV

G. melli

Cel.

Arpa

Org.

Vni I

Vni II

Vle

Vlc. (div. a 3)

Cb. (unis.)

*fff in rilievo*

*sfz*

*l.v.*

*sfz*

*RE4, Mi4, FA#*  
*LA4, Si4 (...#...)*

*div. a 2*

Fl. pic.  $\frac{1}{2}$   
Fl.  $\frac{1}{2}$   
Ob.  $\frac{1}{3}$   
Cl.  $\frac{1}{2}$   
(in sc.)  $\frac{2}{3}$   
Fag.  $\frac{1}{2}$   
Cfag.  $\frac{1}{2}$   
Cr.  $\frac{1}{2}$   
 $\frac{3}{4}$   
Trbe.  $\frac{1}{2}$   
3  
Trbni  $\frac{1}{2}$   
3  
III 2 Piatti  $\frac{1}{2}$   
I Timp.  $\frac{1}{2}$   
II Vibf.  $\frac{1}{2}$   
Carp.  $\frac{1}{2}$   
C-melli  $\frac{1}{2}$   
Cel.  $\frac{1}{2}$   
Arpa  $\frac{1}{2}$   
Org.  $\frac{1}{2}$   
Vni I  $\frac{1}{2}$   
Vni II  $\frac{1}{2}$   
Vle.  $\frac{1}{2}$   
Vlc.  $\frac{1}{2}$   
(div. a 3)  
Cb.  $\frac{1}{2}$   
(div. a 2)

Fl. picc.  $\frac{1}{2}$   
Fl.  $\frac{1}{2}$   
Ob.  $\frac{1}{2}$   
Cl.  $\frac{1}{2}$   
(in sib)  
Fag.  $\frac{1}{2}$   
Cfag.  
Cr.  $\frac{1}{2}$   
 $\frac{3}{4}$   
Trbe.  $\frac{1}{2}$   
3  
Trbni  $\frac{1}{2}$   
3  
Timp.  $\frac{1}{2}$   
Vibf.  $\frac{1}{2}$   
m2 Pratti  $\frac{1}{2}$   
Camp.  $\frac{1}{2}$   
G. melli  $\frac{1}{2}$   
Cel.  $\frac{1}{2}$   
Arpa  
Org.  
Vni I  $\frac{1}{2}$   
(div. a 3)  
Vni II  $\frac{1}{2}$   
Vle.  $\frac{1}{2}$   
(unis)  
Vle.  $\frac{1}{2}$   
(div. a 3)  
Cb.  $\frac{1}{2}$



Sub. Pioso e Lontano (dn56)

[illegible]

Handwritten musical score for "L'Allegretto" by Beethoven, measures 561-564. The score is for Violin I, Cello, Organ, Violoncello, and Double Bass. It features a 3/2 time signature and a "poco allargando" tempo marking. The music includes various musical notations such as notes, rests, and dynamic markings like "molto".

(d ~ 52)

IV  
Camp.  $\frac{3}{2}$  mf dolce (l.v.)

Org. mf dolce

Vni I f cantabile

Vni II f cantabile (unis.)

Vle (div. a 2) mf ben sostenuto

Vlc. (div. a 2) mf ben sostenuto

Cb. (div. a 2) mf ben sostenuto

Trbe 2 mf dolce

(in Do) 3 mf dolce

Ptti gr. III mf poco a poco crescendo

IV  
Camp. mf dolce

Org. molto

Vni I molto

Vni II molto

Vle molto

Vlc. (unis.) molto

Cb. (div. a 2) molto

poco ritardando

571

Sub. Allegro giocoso (d n 86-88)

Fl. pice. *f ritmico*

Fl. 2 *a2 f ritmico*

Cr. 1 2 3 4 *f ben sostenuto*

Trbe (in Do) 1 2 3 *f Sonoro, in rilievo* *SOLA*

Trbn 2 3 *f ben sostenuto, poco marcato (in rilievo)*

C<sup>v</sup>elli *f ritmico*

Camp. *sfz* *(l.v.)*

Ptt. gr. *sfz* *(l.v.)*

Tamt. *sempre mp dolce*

Vni I *f ben sostenuto*

Vni II *f ben sostenuto*

Vle *f ben sostenuto*

Vlc. *f ben sostenuto*

Cb. (unis.) *f ben sostenuto (arco ad libitum)*



Fl. picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Ob. 3 *f*

Cr. 1/2 *1*

Cr. 3/4 *3*

Trbe (in Do) 1

Trbe (in Do) 2

Trbni 1

Trbni 2

Trbni 3

Timp. *mp* *(osna)*

Celli *f*

Sonagli *mp* *poco a poco* *crescendo*

Tamt. *sempre mp dolce*

Vni I

Vni II *f* *ritmico*

Vle *f* *ritmico*

Vlc. *f* *ritmico*

Cb. *f* *ritmico*

*molto f* *Soroso* *molto*

Fl. picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fag.  $\frac{1}{2}$    
*f ben sostenuto*

Cr. 1   
*f ben sost.*

Cr. 2   
*f ben sost.*

Trba 2 (in D)

Trbni 1

Trbni 2

Trbni 3

Timp.   
*mp*

Cinelli

Sonagli

Tamt.   
*mp*

Vni I (div. a 2)   
*f* (--)

Vni II   
*f* simile

Vle   
*f* simile

Vlc.

Cb.

*poco a poco crescendo*







Fl. picc.  $\text{7}$   $\text{81}$

Fl.  $\frac{1}{2}$   
(a 2)

Ob.  $\frac{1}{2}$   
(a 2)

Ob. 3

Cl.  $\frac{1}{2}$   
(a 2)

Cl. 3

Fag.  $\frac{1}{2}$   
Cfag.

Cr. 1-4  
(a 4)

Trbe  $\frac{1}{2}$   
(a 2)

Trba 3

I Timp.

III  
3 Tom-toms

IV  
Gr. c.

V  
C. velli

Arpa

Cel.

Org. (2)

Vni I  
(div. a 2)

Vni II  
(div. a 2)

Vle  
(div. a 2)

Vlc.

Cb.

*p* *molto* *ff* *molto*

*ff*

Fl. piccolo *ff* 7 2 -

Fl. 1/2 (a 2) *ff* 7 2 -

Ob. 1/2 (a 2) *ff* ① 7 2 - ② 7 2 -

Ob. 3 (-)

Cl. 1/2 (a 2) *ff* ① 7 2 - ② 7 2 -

Cl. 3 *ff* ritmico 7 2 -

Fag. 1/2 *ff* ritmico ① 7 2 - ② 7 2 -

Cfag. (-)

Cr. 1-4 (a 4) *ff* 7 2 -

Tim. *ff* 7 2 -

3 Tom-tom *ff* 7 2 -

Gr. c. *ff* 7 2 -

G. nelli *ff* 7 2 -

Xylo. *ff* ritmico 7 2 -

Cel. *ff* possibile 7 2 - (2.)

Arpa *ff* 7 2 - (2.)

Org. (3.)

Vni. I (unis.) *ff* in rilievo 7 2 -

Vni. II (unis.) *ff* in rilievo 7 2 -

Vle. (unis.) *ff* in rilievo 7 2 -

Vlc. *ff* 7 2 -

Cb. *ff* ritmico 7 2 -



ff ritmico

Fl. picc.

Fl.  $\frac{1}{2}$

Ob.  $\frac{1}{2}$

3

Cl.  $\frac{1}{2}$   
(in b) 3

Fag.  $\frac{1}{2}$

Cfag.

Cr. 1-4  
(a 4)

$\Delta$

III  
3 Tom-toms

C-melli

Xylo. II

Cel.

Arpa

Org.

Vni I

Vni II

Vle.

Vlc.

Cb.

mf poco a poco crescendo

molto

(3.)

(3.)

(4.)

Fl. picc. Fl. 2 Ob. 3 Cl. 2 (in Sib) 3 Fag. 2 C. fag. Cr. 1-4 (a 4) Timp. I Δ III 3 tom-toms C. melli. Xylo. Cel. Arpa Org. Vni I Vni II Vle Vlc. Cb.

sfz

(4.)

(4.)

(5.)

ff in rilievo

(-)

Fl. picc.

Fl.  $\frac{1}{2}$

Ob.  $\frac{1}{2}$

Cl. 1

Cl. 2

Trbe  $\frac{1}{2}$

Trbni  $\frac{1}{2}$

Trbni  $\frac{2}{3}$

Trimp.

C-nelli

Camp.

Xylo.

3 Tromb.

Cel.

Arpa

Org.

Vni I

Vni II

Vle

Vlc.

Cb.

(div. a2)



*poco a poco crescendo* -----

Fl. picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

Fag. 1/2

C. fag.

Cr. 1+3

Cr. 2+4

Trbe 1/2

Trbni 1/2

I Timp.

V C-nelli

Camp. IV

II Xylo.

3 Tom-toms

Cel.

Atapa

Org.

Vni I

Vni II (div. a 2)

Vle (div. a 2)

Vlc. (div. a 2)

Cb. (div. a 2)

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed include:

- Fl. picc.
- Fl. 2
- Ob.  $\frac{1}{3}$
- Cl.  $\frac{1}{3}$
- Fag. 2
- Cfag.
- Cr. 1+3
- Cr. 2+4
- Trbe 1
- Trbe 2
- Trbui 1
- Trbui 2
- ITimp.
- C. Velli
- Camp. IV
- Xylo.
- Cel.
- Arpa
- 3 Tom-toms
- Org.
- Vni I
- Vni II (unis.)
- Vle (unis.)
- Vlc. (div. a 2)
- Cb.
- (div. a 2)

The score includes various musical notations, including notes, rests, and dynamic markings such as *fff* (fortissimo) and *simile*. There are also some handwritten annotations like "a2" and "div". The score is written in a single system, with measures grouped by bar lines. The handwriting is in ink on aged paper.

poco a poco **621** affrettando e crescendo -----> molto

Fl. pic.

Fl. 1/2

Ob. 1/2

Ob. 3

Cl. 1/2

Fag. 1/2

Cfag.

Cr. 1+3

Cr. 2+4

Trbe 1/2

Trbe 3

Trbui 1

Trbui 2/3

I Timp.

II Timp.

C. nelli

IV Camp.

3 Tom-toms

Cel.

Arpa

Org.

Vni I

Vni II (div. a 2)

Vle

Vlc. (unis.)

Cb. (div. a 3)



$$\sum_{i=1}^n s_i^2 \quad (\text{ossia in 1})$$

- 104 -

Handwritten musical score for measures 1 through 4. The score includes parts for Flageolet 2 (Fag. 2), Cornets (Cr.), Trumpets (Trbui), Tuba (Tant.), Organ (Org.), Violin I (Vni I), and Viola (Vlc.).

**Flageolet 2 (Fag. 2):** Treble clef, 2/4 time. Notes: G4, A4, B4, C5, B4, A4, G4.

**Cornets (Cr.):** Treble clef, 2/4 time. Notes: G4, A4, B4, C5, B4, A4, G4.

**Trumpets (Trbui):** Treble clef, 2/4 time. Notes: G4, A4, B4, C5, B4, A4, G4.

**Tuba (Tant.):** Treble clef, 2/4 time. Notes: G4, A4, B4, C5, B4, A4, G4.

**Organ (Org.):** Treble clef, 2/4 time. Notes: G4, A4, B4, C5, B4, A4, G4.

**Violin I (Vni I):** Treble clef, 2/4 time. Notes: G4, A4, B4, C5, B4, A4, G4.

**Viola (Vlc.):** Treble clef, 2/4 time. Notes: G4, A4, B4, C5, B4, A4, G4.

*poco a poco accelerando* - - - - ->

Fag.  $\frac{1}{2}$   
C<sup>♯</sup> fag.

Cr.

Trbn

III  
Tamt.

Org.

Vni I  
(div. a 2)

Vlc.

PPP *poco a poco crescendo* - - - - -



(sempre accelerando)

Handwritten musical score for a symphony orchestra, featuring woodwinds, brass, strings, and percussion. The score is written on a four-measure system with a 3/4 time signature and a key signature of one flat. The tempo marking is "(sempre accelerando)" with a dashed arrow pointing right. The instruments listed are Fag. 2, Cr., Trbni, Taut., Org., Vni I (div. a2), and Vlc. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

(sempre accelerando)

641

Molto Vivace (♩ = 128)

Handwritten musical score for orchestra, page 108. The score is written for the following instruments:

- Cl. 1 (♩ = 128)
- Fag. 1 (♩ = 128)
- Cl. 2 (♩ = 128)
- Trbe 1 (♩ = 128)
- Trbe 2 (♩ = 128)
- Trbni 1 (♩ = 128)
- Trbni 2 (♩ = 128)
- Timp. (♩ = 128)
- Gr. c. (♩ = 128)
- 2 Cinelli (♩ = 128)
- Tamt. (♩ = 128)
- Org. (♩ = 128)
- Vni 1 (div. a 2) (♩ = 128)
- Vle (div. a 3) (♩ = 128)
- Vlc. (♩ = 128)
- Cb. (♩ = 128)

The score is divided into four measures. The tempo is marked *Molto Vivace* (♩ = 128). The dynamics range from *ff marcato* to *molto*. The notation includes various musical symbols such as notes, rests, and accidentals.

ff marcato

Fl. 1 2 (-) ff marcato (b7)  $\frac{2}{2}$  p p b p

Fl. 3 (-) ff marcato b p p p b p

Ob. 1 2 3 (-) ff marcato b b b b b b b b

Cl. 1 2 3 ff marcato b b b b b b b b

Fag. 2 C. fag. b b b b b b b b

Cr. 1 2 3 4 8 2 b b b b b b b b

Trbe 1 2 3 4 8 2 b b b b b b b b

Trbni 1 2 3 4 8 2 b b b b b b b b

Timp. 1 2 3 4 8 2 b b b b b b b b

Gr. c. 1 2 3 4 8 2 b b b b b b b b

2 C. uelli 1 2 3 4 8 2 b b b b b b b b

Org. 1 2 3 4 8 2 b b b b b b b b

Vni I (div. a 2) 1 2 3 4 8 2 b b b b b b b b

Vni II (div. a 3) 1 2 3 4 8 2 b b b b b b b b

Vle (div. a 3) 1 2 3 4 8 2 b b b b b b b b

Vlc. 1 2 3 4 8 2 b b b b b b b b

Cb. 1 2 3 4 8 2 b b b b b b b b



poco allargando

Sub. Presto (dn 144) [651]

Handwritten musical score for a symphony orchestra, featuring various instruments and their parts across multiple staves. The score includes dynamic markings such as *ff*, *fff*, *molto*, and *gliss.*, as well as performance instructions like *in rilievo* and *non tremolo*.

Instruments and parts shown include:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Fag. (Bassoon)
- Cr. (Corno)
- Trbe (Trumpet)
- Trbui (Trombone)
- Timp. (Timpani)
- Gr. c. (Glockenspiel)
- 2 Cinelli (Cymbals)
- Cel. (Celesta)
- Arpa (Harp)
- Org. (Organ)
- Vni I (Violin I)
- Vni II (Violin II)
- Vle (Viola)
- Vlc. (Violoncello)
- Cb. (Contrabasso)

The score is written in 1/4 and 2/4 time signatures, with various key signatures and dynamic markings throughout.

[illegible]

(az) [661] molto allargando -----> (longa)

Fl. 1/2

Ob. (a3) 1/3

Cl. (a3) 1/3

Fag. 1/2 Crag.

Cr. 1/3 2/4

Trbe 1/3

Trbnr 1/3

I Timp.

IV Gr.c.

III Tant.

Org.

Vni I

Vni II

Vle

Vlc.

Cb.

G.P.

possibile

fff

ff

sfz

(secco)



Serban NICHIFOR

SIMFONIA A V-A. "PRO PATRIA"

- Esecutori -

- Coro misto (S.A.T.B.)

- Orchestra: - Flauto piccolo

- 2 Flauti

- 3 Oboi

- 3 Clarinetti in Si b - Cl. 3 muta anche in Cl.basso in Si b

- 2 Fagotti

- Controfagotto

- 4 Corni in Fa

- 3 Trombe in Do

- 3 Tromboni

- Tuba

- 4 Percussione: - I.) Timpani, Piatto acuto;

- II.) Batteria (+ Tamburo piccolo), Campane, Campanelli, 3 Tom-toms, Piatti medio e grande;

- III.) Campane, Vibrafono, Campanelli

- IV.) Tam-tam, Piatti acuto, medio e grande, Triangolo medio, Gran cassa.

- Arpa

- Pianoforte - muta anche in Celesta

- Organo

- Archi (16/14/12/10/8)

-----

DURATA - cca 21'

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(SABAM, UCMR-ADA)

IPI Name No. 46376567

IPI Base No. I-000391194-0

Vasile ALECSANDRI

ODA OSTAȘILOR ROMÂNI  
(fragment)

.....  
O! români, în fața voastră, colo-n tainica cea zare,  
Vedeți voi o rază vie care-ncet, încet răsare,  
Străbătînd prin umbră deasă de lungi seculi adunată ?  
E voiesul fapt de ziua mult dorită, mult visată,  
E lumina renvierii, e luceafărul sperării,  
E triumful luptei voastre, soarele neastîrnării !

.....  
Tot poporul, rudă, frate, soră, mamă și părinte,  
Ca la domni, cu pînă și sare, vor ieși vouă-nainte.  
Căci din voi fleștecare poartă-n frunte o cunună  
Și de gloria de astăzi, și de gloria străbună !  
Pas dar ! pas tot înainte ! timpul vechi din nou zorește !  
Viitorul României dat-au mîgur ce-ncolțește !

.....  
Mircea Florin ȘANDRU

LAUDĂ ȚIE, PURURI, ȚARA

Laudă ție, pururi, țară  
Eternă vatră de eroi  
Zid de cetate legendară  
Foc sacru care arzi în noi.

Pămînt lăsat ca moștenire  
De la părinți, de la străbuni  
Casă de grai și de iubire  
Pămînt cu oameni drepti și buni.

Păstrăm cea mai de preț avere,  
Cîmpii și ape, cer și munți,  
În brațe tinere, putere  
Și-un semn de flacără pe frunți.

Popor viteaz, laudă ție,  
Tu porți prin veac un crez nestins  
Țară de glorie, Românie,  
Uniți vom fi, de neînvins !

Octavian GOGA

DE PROFUNDIS

..... Sunt morții noștri încheștați sub glie  
Nenumărate trupuri zdrențuite  
De fier și plumb, de-a cailor copite,  
În furtunoasa luptelor năvală.  
Sunt cei căzuți în clipa triumfală,  
Biruitoarii cîmpului de plîngerî,  
Care, murind, zîmbeau în agonie...

• ————— •



## SIMFONIA A V-A. "PRO PATRIA"

Elaborind această muzică, mi-am propus să realizez un monument sonor omagiind extraordinarul eroism al armatei române în istoricul Război de Independență de la 1877.

Structurată în trei părți ("De Profundis", "Ode Ostașilor Români" și "Ora Supremă") se se înlanțuie într-un flux continuu, Simfonia a V-a încearcă să exprime tocmai acea stare de spirit specifică momentului evocat, evidențiind o dată în plus profundul patriotism ce reprezintă o trăsătură fundamentală a poporului român.

Versurile utilizate - aparținând clasicului bard Vasile Alecsandri și tinărului poet contemporan Mircea Florian Șandru - sînt edificatoare în acest sens, marcînd totodată un arc peste timp, arc ce ilustrează continuitatea idealurilor noastre <sup>perene</sup> de libertate, independență și pace.

Simfonia a V-a este dedicată dirijorului Paul Popescu și Orchestrei Sîmfonice a Radiodifuziunii Române, acestor interpreți ideali ai căror merit este enorm și cu adevărat exemplar și în direcția promovării la cel mai înalt nivel artistic a creației românești contemporane.

  
Șerban Nichifor

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(SABAM, UCMR-ADA)  
IPI Name No. 46376567  
IPI Base No. I-000391194-0

# SIMFONIA A V-A "PRO PATRIA"

Serban Nichifor  
(7-VI-87 — 7-XII-87)

## Pentru LIANA

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(SABAN, UCMN-ADA)  
IFI Name No. 46376567  
IFI Date No. 1-000301194-0

### 1) DE PROFUNDIS

Motto:  
"... Sunt morții nostri înclăștati sub glie,  
Nenumărate timpuri zdrobite  
De fier și plumb, de-a tăilor capete,  
În furtunoasa luptelor năvală.  
Sunt cei căzuți în clipa triumfală,  
Bucurătorii cîmpului de plîngeri,  
Care, murind, zîmbeau în agonie..."  
Octavian Goga, "De Profundis"

(NB. Aceste versuri pot fi recitate de către un  
Bas din cor în secțiunea cuprinsă între  $\text{P}$  și  $\text{P}$ )

Lontano e tranquillo, ma sempre risoluto (♩ = 62)

PP espressivo

poco P

PP ben sostenuto (respirare ad libitum)

PP espressivo

poco P

II Camp.

III Vibf.

IV Tamt.

Pf. PP poco marcato

Vle 1-4 PPP liscio (arco ad libitum)

Vlc. 5-8 PPP liscio (arco ad libitum)

Cb. (div. a 3) PP ben sostenuto (arco ad libitum)

PP eco

11

poco

poco a poco

poco a poco diminuendo

poco a poco animando

perd.

perd.

Con Sordini

PP eco

PP espressivo

Trbe 1/3

II Camp.

III Vibf.

IV Tamt.

Vle 1-4

Vlc. 1-4

Vlc. 5-8

Cb. (div. a 3)

umis.

1



Trbe  $\frac{1}{3}$

IV Tamt.

Pf.

Vlc. (div. a 2)

Cb. (div. a 2)

21

pp

poco marcato

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

*sempre poco a poco animando* → n. 86

PP dolce

31

31a

A.

T.

L. B.

Cl.  $\frac{1}{2}$  in Sib

Fag.  $\frac{1}{2}$

Cr.  $\frac{1}{3}$

SOLO

(Tutti)

La, la, la, la, la, la, la

Poco

SOLO

Poco

SOLO

mp

Trbe  $\frac{1}{3}$

Trbni  $\frac{1}{3}$

III Vibf.

IV Tamt.

Pf.

Vni II (div. a 3)

Vlc. (div. a 2)

Cb. (div. a 2)

Senza Sordini

Con Sordini

PP espressivo

Senza Sordini

l.v.

div. a 3

10 11 12 13 14 15 16

17 18 19 20 21 22 23 24

poco

- 2 -



Sempre poco a poco animando

Handwritten musical score for a symphony, measures 17-30. The score includes parts for Choir (A, L.T.), Oboe (1/2), Bassoon (1/2), Clarinet (1/2), Trumpet 1, Trombone 1, Violin III, Viola, Violoncello, and Contrabass. The music features complex rhythms, including triplets and sixteenth notes, and dynamic markings such as mp and p. The score is written on a single system with multiple staves.

(sempre animando) -----  $\rightarrow$   $\downarrow$  n 138

1259

FL. picc.  $\frac{1}{2}$   
FL.  $\frac{1}{2}$   
Ob.  $\frac{1}{3}$   
Cl.  $\frac{1}{3}$  in Sib  
Fag.  $\frac{1}{2}$  C fag.  
Cr.  $\frac{1}{2}$   
Trbe 1 2 3  
Ttbn I  $\frac{1}{3}$   
II Timp.  
III Batteria  
IV Vibf.  
V Taut.  
Pf.  
Vni I (div. a 3)  
Vni II (div. a 3)  
Vle (div. a 3)  
Vlc. (div. a 2)  
Cb. (div. a 2)

Sub. Lontano, 41 lo stesso tempo (n 138)

Handwritten musical score for a symphony orchestra, featuring staves for various instruments and sections. The score is written in a single system with multiple staves.

**Cl. in Sib 1 2/3** (Clarinet in B-flat, 1st and 2nd staves):

- Staff 1: **Solo** (written above the staff), **p** (piano), **mp** (mezzo-piano).
- Staff 2: **Solo** (written above the staff), **mp** (mezzo-piano).

**Cr.** (Cello):

- Staff 3: **Solo** (written above the staff), **mp** (mezzo-piano).
- Staff 4: **Solo** (written above the staff), **mp** (mezzo-piano).

**II** (Violins II):

- Staff 5: **sub. pp** (subito piano), **poco marcato** (poco marcato).

**IV** (Violins IV):

- Staff 6: **pp** (pianissimo), **minaccioso** (minaccioso).

**Arpa** (Arpa):

- Staff 7: **sub. pp** (subito piano), **poco marcato** (poco marcato).

**Vlc.** (Violoncello):

- Staff 8: **Pizz** (pizzicato), **sub. pp** (subito piano), **ritmico** (ritmico).

**Cb.** (Contrabbasso):

- Staff 9: **Pizz** (pizzicato), **sub. pp** (subito piano), **ritmico** (ritmico).

**Other markings:**

- 1 2 3 4 5 6 7 8** (Measure numbers).
- p** (piano), **mp** (mezzo-piano), **pp** (pianissimo).
- Solo** (written above the staff).
- poco marcato** (poco marcato).
- minaccioso** (minaccioso).
- ritmico** (ritmico).



Handwritten musical score for page 51, featuring multiple staves and instruments. The score includes dynamic markings, articulation, and performance instructions.

**Cl. 1/2 in Sib 3**

**Cr. 1/2 3/4**

**Trbe 1/2 3/4**

**Trbne 1/2 3/4**

**II 2 Pti. 1/2 3/4**

**III Pti. 1/2 3/4**

**IV Gr.c. 1/2 3/4**

**Arpa 1/2 3/4**

**Vni II (div. a 3) 1/2 3/4**

**Vlc. (div. a 2) 1/2 3/4**

**Cb. (div. a 2) 1/2 3/4**

**Dynamic markings:** *mf deciso*, *f deciso*, *mp*, *mf*, *f*, *pp*, *p*, *ppoco a poco crescendo*.

**Articulation:** *Solo*, *ppoco a poco crescendo*.

**Performance instructions:** *ppoco a poco crescendo*, *ppoco a poco crescendo*, *ppoco a poco crescendo*.

**Measure numbers:** 9, 10, 11, 12, 13, 14.

**Handwritten notes:** *ppoco a poco crescendo*, *ppoco a poco crescendo*, *ppoco a poco crescendo*.



Handwritten musical score for a symphony orchestra, featuring various instruments and their parts across four measures. The score includes dynamic markings, articulation, and performance instructions.

**Instruments and Parts:**

- Fl. piccolo:** Flute piccolo part.
- Fl. 1/2:** Flute 1/2 part.
- Ob. 1/3:** Oboe 1/3 part.
- Cl. 1/2 in Sib:** Clarinet 1/2 in Sib part.
- Fag. 1/2:** Bassoon 1/2 part.
- Cfag.:** Contrabassoon part.
- Cr. 1/2 3/4:** Corn 1/2 3/4 part.
- Trbe. 1/2 3/4:** Trumpet 1/2 3/4 part.
- Trbni. 1/2 3/4:** Trombone 1/2 3/4 part.
- Timp. I/II:** Timpani I/II part.
- 2 PHi. m. q.:** Two Piccolo Horns in m. q. part.
- IV pica:** Piccolo part.
- Gnelli:** Glockenspiel part.
- Pf.:** Piano part.
- Arpa:** Harp part.
- Vni. I (div. a 2):** Violin I (divided a 2) part.
- Vni. II (div. a 2):** Violin II (divided a 2) part.
- Vle (div. a 2):** Viola (divided a 2) part.
- Vlc. (div. a 2):** Violoncello (divided a 2) part.
- Cb. (div. a 2):** Contrabass (divided a 2) part.

**Measure 61:** The score is divided into four measures, with the first measure labeled "61".

**Dynamic Markings:** *f marcato* (forte, marked) is present in the first measure.

**Articulation:** *gliss.* (glissando) is marked in the Harp part in the fourth measure.

**Performance Instructions:** *Arco* (arco) is marked in the Violoncello and Contrabass parts in the fourth measure.





Handwritten musical score for a symphony orchestra, featuring parts for Flute (Fag.), Trombones (Tbni.), Arpa (Arp.), Violins (Vle.), Viola (Vlc.), and Cello (Cb.).

**Flute (Fag.)**  
 Part 1: *p* ritmico, *poco a poco*, *crescendo*.  
 Part 2: *mp deciso (ma sempre lontano)*, *Senza Sordino*.

**Trombones (Tbni.)**  
 Part 1: *Con Sordino*, *mp deciso (ma sempre lontano)*.  
 Part 2: *Senza Sordino*.

**Arpa (Arp.)**  
 Part 1: *poco a poco*, *crescendo*, *p*.  
 Part 2: *poco a poco*, *crescendo*, *p*.

**Violins (Vle.)**  
 Part 1: *poco a poco*, *crescendo*, *p*.  
 Part 2: *poco a poco*, *crescendo*, *p*.

**Viola (Vlc.)**  
 Part 1: *poco a poco*, *crescendo*, *p*.  
 Part 2: *poco a poco*, *crescendo*, *p*.

**Cello (Cb.)**  
 Part 1: *poco a poco*, *crescendo*, *p*.  
 Part 2: *poco a poco*, *crescendo*, *p*.

Rehearsal marks 1 through 6 are indicated throughout the score.





188

- 12

Fl. picc.  $\text{ff}$   $\text{a2}$   $\text{3}$   $\text{4}$   $\text{5}$   $\text{6}$   
 Cl.  $\frac{1}{2}$   $\text{ff}$   $\text{a2}$   $\text{3}$   $\text{4}$   $\text{5}$   $\text{6}$   
 in Sib  
 Fag.  $\frac{1}{2}$   $\text{ff}$   $\text{a2}$   $\text{3}$   $\text{4}$   $\text{5}$   $\text{6}$   
 C. fag.  $\text{ff}$   $\text{a2}$   $\text{3}$   $\text{4}$   $\text{5}$   $\text{6}$   
 Cr.  $\frac{1}{2}$   $\text{ff}$   $\text{a2}$   $\text{3}$   $\text{4}$   $\text{5}$   $\text{6}$   
 3  $\text{ff}$   $\text{a2}$   $\text{3}$   $\text{4}$   $\text{5}$   $\text{6}$   
 Trbe 1  $\text{ff}$   $\text{a2}$   $\text{3}$   $\text{4}$   $\text{5}$   $\text{6}$   
 2  $\text{ff}$   $\text{a2}$   $\text{3}$   $\text{4}$   $\text{5}$   $\text{6}$   
 Trbm 1  $\text{ff}$   $\text{a2}$   $\text{3}$   $\text{4}$   $\text{5}$   $\text{6}$   
 2  $\text{ff}$   $\text{a2}$   $\text{3}$   $\text{4}$   $\text{5}$   $\text{6}$   
 3  $\text{ff}$   $\text{a2}$   $\text{3}$   $\text{4}$   $\text{5}$   $\text{6}$   
 I Timp.  $\text{ff}$   $\text{a2}$   $\text{3}$   $\text{4}$   $\text{5}$   $\text{6}$   
 II Tamb. picc.  $\text{ff}$   $\text{a2}$   $\text{3}$   $\text{4}$   $\text{5}$   $\text{6}$   
 IV 3PH: ac.  $\text{ff}$   $\text{a2}$   $\text{3}$   $\text{4}$   $\text{5}$   $\text{6}$   
 m:  $\text{ff}$   $\text{a2}$   $\text{3}$   $\text{4}$   $\text{5}$   $\text{6}$   
 gr:  $\text{ff}$   $\text{a2}$   $\text{3}$   $\text{4}$   $\text{5}$   $\text{6}$   
 Pf.  $\text{ff}$   $\text{a2}$   $\text{3}$   $\text{4}$   $\text{5}$   $\text{6}$   
 Arpa  $\text{ff}$   $\text{a2}$   $\text{3}$   $\text{4}$   $\text{5}$   $\text{6}$   
 Vni I  $\text{ff}$   $\text{a2}$   $\text{3}$   $\text{4}$   $\text{5}$   $\text{6}$   
 Vni II  $\text{ff}$   $\text{a2}$   $\text{3}$   $\text{4}$   $\text{5}$   $\text{6}$   
 Vle (div. a2)  $\text{ff}$   $\text{a2}$   $\text{3}$   $\text{4}$   $\text{5}$   $\text{6}$   
 Vlc. (div. a2)  $\text{ff}$   $\text{a2}$   $\text{3}$   $\text{4}$   $\text{5}$   $\text{6}$   
 Cb. (div. a2)  $\text{ff}$   $\text{a2}$   $\text{3}$   $\text{4}$   $\text{5}$   $\text{6}$

GRANDIOSO (poco Meno Mosso)

202

Fl. *pia*  
Fl.  $\frac{1}{2}$   
Ob.  $\frac{1}{2}$   
Cl.  $\frac{1}{2}$   
in Sib  $\frac{1}{2}$   
Fag.  $\frac{1}{2}$  (a 2)  $\frac{7}{8}$   
Cfag.  $\frac{1}{2}$   
Cr.  $\frac{1}{2}$   
 $\frac{3}{4}$   
Trbe  $\frac{1}{2}$   
 $\frac{2}{3}$   
 $\frac{1}{2}$   
Trbni  $\frac{1}{2}$   
 $\frac{3}{4}$   
Timp.  $\frac{1}{2}$   
Tamb. pica  $\frac{1}{2}$   
SP Hi  $\frac{1}{2}$   
Cmelli  $\frac{1}{2}$   
Pf.  $\frac{1}{2}$   
Arpa  $\frac{1}{2}$   
Vni I  $\frac{1}{2}$   
Vni II  $\frac{1}{2}$   
Vle (div. a 3)  $\frac{1}{2}$   
Vlc. (div. a 2)  $\frac{1}{2}$   
Cb. (div. a 2)  $\frac{1}{2}$









# A Tempo (N 138)




Handwritten musical score for a symphony orchestra, titled "A Tempo (N 138)". The score is written on multiple staves, each labeled with an instrument or section. The notation includes various musical symbols such as notes, rests, dynamics (e.g., *sub.*, *molto*, *ff*, *pp*), and articulation marks. The score is divided into measures, with some measures containing multiple notes or rests. The instruments listed include Fl. piccolo, Fl. 1 & 2, Ob. 1 & 2, Cl. 1 & 2 in Sib, Fag. 1 & 2, C. fag., Cr. 1, 2, 3 & 4, Trbe 1 & 2, Trbui 1 & 2, I Timp., II Tamb. picc., III Tam-tam, IV 3 Pti. ac., III C. melli, Pf., Arpa, Vni I (div. a 2), Vni II, Vle (unis.), Vlc. (div. a 2), and Cb. (div. a 2). The score is written in a key signature of one sharp (F#) and a time signature of 3/4. The tempo is marked "A Tempo". The score is divided into measures, with some measures containing multiple notes or rests. The instruments listed include Fl. piccolo, Fl. 1 & 2, Ob. 1 & 2, Cl. 1 & 2 in Sib, Fag. 1 & 2, C. fag., Cr. 1, 2, 3 & 4, Trbe 1 & 2, Trbui 1 & 2, I Timp., II Tamb. picc., III Tam-tam, IV 3 Pti. ac., III C. melli, Pf., Arpa, Vni I (div. a 2), Vni II, Vle (unis.), Vlc. (div. a 2), and Cb. (div. a 2). The score is written in a key signature of one sharp (F#) and a time signature of 3/4. The tempo is marked "A Tempo".


91 Sub. Lontano (sempre l'istesso tempo — ♩ n 138)


64



o S.   
 o A.   
 o T.   
 U B. 


Fag.  $\frac{1}{2}$    
 C. fag. 



Cr.  $\frac{1}{2}$    
 3   
 4 

IV Tamt.   
 PP — poco mp — P —

Pf.   
 (l.v.)

Arpa   
 (l.v.)   
 sub. P ritmico e poco marcato

Vlc.   
 sub. mp dolce (a punta d'arco)  
 V 2. 3.

Cb. (div. a 2)   
 sub. P (Pizz)   
 sub. P ritmico e poco marcato

-16-

Handwritten musical score for a symphony orchestra, featuring staves for S. (Soprano), A. (Alto), T. (Tenor), B. (Bass), Cl. basso in Sib, Fag. 1/2, C. fag., Cr. (Corno), Camp. III, Tamt. IV, Pf. (Pianoforte), Arpa, Vlc. (Violoncello), and Cb. (Contrabbasso).

The score is divided into four measures, with time signatures 6/4, 5/4, and 6/4 indicated at the top. The key signature is A major (two sharps).

**Vocal Parts (S. A. T. B.):** The vocalists perform a melodic line, starting with a rest in the first measure, followed by a half note in the second measure, and then a half note in the third measure. The lyrics are: *sempre P dolce e fluido, poco in rilievo*.

**Cl. basso in Sib:** The bassoon plays a rhythmic pattern of eighth notes, starting with a rest in the first measure, followed by a half note in the second measure, and then a half note in the third measure. The dynamics are *sempre pp ritmico*.

**Fag. 1/2:** The bassoon plays a half note in the first measure, followed by a half note in the second measure, and then a half note in the third measure. The dynamics are *sempre P dolce e fluido*.

**C. fag.:** The bassoon plays a half note in the first measure, followed by a half note in the second measure, and then a half note in the third measure. The dynamics are *sempre P dolce e fluido*.

**Cr. (Corno):** The horns play a half note in the first measure, followed by a half note in the second measure, and then a half note in the third measure. The dynamics are *sempre P dolce e fluido*.

**Camp. III:** The harp plays a half note in the first measure, followed by a half note in the second measure, and then a half note in the third measure. The dynamics are *l.v. P poco in rilievo*.

**Tamt. IV:** The tam-tam plays a half note in the first measure, followed by a half note in the second measure, and then a half note in the third measure. The dynamics are *PPP poco pp*.

**Pf. (Pianoforte):** The piano plays a half note in the first measure, followed by a half note in the second measure, and then a half note in the third measure. The dynamics are *sempre PP poco marcato (come eco)*. The piano also plays a half note in the first measure, followed by a half note in the second measure, and then a half note in the third measure. The dynamics are *l.v. Ped.*

**Arpa:** The harp plays a half note in the first measure, followed by a half note in the second measure, and then a half note in the third measure. The dynamics are *sempre PP ritmico e poco marcato*.

**Vlc. (Violoncello):** The cello plays a half note in the first measure, followed by a half note in the second measure, and then a half note in the third measure. The dynamics are *sempre PP dolce e ritmico*.

**Cb. (Contrabbasso):** The double bass plays a half note in the first measure, followed by a half note in the second measure, and then a half note in the third measure. The dynamics are *pp dolcissimo sempre*. The double bass also plays a half note in the first measure, followed by a half note in the second measure, and then a half note in the third measure. The dynamics are *sempre PP ritmico e poco marcato*.

The score is marked with a large "17" at the bottom, indicating the end of the page.



Handwritten musical score for a symphony, page 101. The score is written for a full orchestra and includes the following parts:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), and Contrabassoon (Cb.).
- Strings:** Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Cb.).
- Percussion:** Timpani (Timp.).
- Keyboard:** Piano (Pf.).
- Other:** Arpa (Harp).

The score is divided into four measures, each with a time signature change:

- Measure 1: 6/4
- Measure 2: 5/4
- Measure 3: 6/4
- Measure 4: 5/4

The page number "101" is written in a box at the top center. The score includes various musical notations, including notes, rests, dynamics (e.g., *poco*, *l.v.*), and performance instructions (e.g., *Sempre P. dolce e fluido*). The bottom of the page features the page number "-18-".

Handwritten musical score for a symphony orchestra, featuring staves for S. (Soprano), A. (Alto), T. (Tenor), B. (Bass), Cl. bass in Sib., Fag. (Flute), C. fag. (Clarinet), Cr. (Cello), IV Tamt. (Tamtam), Pf. (Piano), Arpa (Harp), Vlc. (Violoncello), and Cb. (div. a2) (Double Bass).

The score is divided into four measures, each with a time signature change: 5/4, 6/4, 5/4, and 4/4.

Key markings and dynamics include:

- Cl. bass in Sib.:** *p*, *1*, *2*, *poco*, *perd.*, *Muta in Cl. 3 in Sib.*
- Fag.:** *mp*, *p*, *poco*
- C. fag.:** *mp*, *p*, *poco*
- Cr.:** *mp*, *poco*
- IV Tamt.:** *p*, *poco*, *mp*
- Pf.:** *p*, *l.v.*, *poco*, *Ped*
- Arpa:** *p*, *1*, *2*, *poco*
- Vlc.:** *p*, *poco*
- Cb. (div. a2):** *p*, *1*, *2*, *poco*

The score includes various musical notations such as notes, rests, slurs, and dynamic markings.





L'istesso tempo (♩ = 69)

**111** (solo)

**2** (♩ = ♩)

**2**

*mf molto cantabile*

**1**

**Ob.**

**2**

*mp dolce*

**Cl. 1**

**in Sib**

**Cr.**

*mp*

*mp*

**Trbn 1**

**+ Tuba**

*mp*

**II**

**Gnelli**

*mp*

**III**

**Vibf.**

*mp*

*l.v.*

**(87)**

**Arpa**

*mp*

**(86)**

**Pf.**

*mp*

**Vni I**

*mp dolce*

**Vni II**

*mp dolce*

**Vle**

**(div. a 4)**

*mp*

**Vlc.**

**(div. a 3)**

*mp*

**Cb.**

**(unis.)**

*Pizz*

*Unis.*

*mp*

CORO-S.

Ob. 1  $\frac{1}{2}$

Cl.  $\frac{1}{2}$    
 in Sib

Cr.  $\frac{1}{2}$    
 $\frac{3}{4}$

Trbni  $\frac{1}{3}$    
 + Tuba

II C. melli

III Vibf.

Arpa

Pf.

Vni I

Vni II

Vle   
 (div. a 4)

Vlc.   
 (div. a 3)

Cb.

mp dolce

(87)

(86)

- 22 -

CORO - S.

*poco a poco crescendo*

Cl.  $\frac{1}{2}$  in Sib

*poco a poco crescendo*

Cr.  $\frac{1}{2}$   $\frac{3}{4}$

Trbn  $\frac{1}{3}$  + Tuba

*poco a poco crescendo*

II C-melli

III Vibf.

Arpa

Pf.

*poco a poco crescendo*

Vni I

Vni II

Vle

Vlc.

Cb.



Handwritten musical score for a symphony orchestra, featuring the following instruments and parts:

- CORO-S.** (Chorus Soprano): Melodic line with a key signature change to one flat.
- Ob. 1/2** (Oboe 1/2): Melodic line with a key signature change to one flat, marked *mp*.
- Cl. 1/2 in Sib** (Clarinet 1/2 in B-flat): Melodic line with a key signature change to one flat.
- Cr.** (Cymbal): Percussion part with a key signature change to one flat.
- Trbn 1/3 + Tuba** (Trumpet 1/3 + Tuba): Percussion part with a key signature change to one flat.
- II C. nelli** (Cello II): Melodic line with a key signature change to one flat.
- III Vib.** (Vibraphone III): Melodic line with a key signature change to one flat.
- Arpa** (Arpeggio): Arpeggiated accompaniment with a key signature change to one flat.
- Pf.** (Piano): Melodic line with a key signature change to one flat.
- Vni I** (Violini I): Melodic line with a key signature change to one flat.
- Vni II** (Violini II): Melodic line with a key signature change to one flat.
- Vle** (Viola): Melodic line with a key signature change to one flat.
- Vlc.** (Violoncello): Melodic line with a key signature change to one flat.
- Cb.** (Contrabasso): Melodic line with a key signature change to one flat.

The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for a symphony orchestra, page 25. The score is written in 2/4 time and features the following instruments and parts:

- Coro-S.** (Cor Anglais): Treble clef, 2/4 time. Dynamics: *f*, *mf*.
- Fl. 2** (Flute 2): Treble clef, 2/4 time. Dynamics: *f*, *mf*.
- Ob.** (Oboe): Treble clef, 2/4 time. Dynamics: *mf*.
- Cl. in Sib** (Clarinet in B-flat): Treble clef, 2/4 time. Dynamics: *mf*.
- Cr.** (Cello): Treble clef, 2/4 time. Dynamics: *mf*.
- Trbn** (Trumpet): Treble clef, 2/4 time. Dynamics: *mf*.
- Vib.** (Vibraphone): Treble clef, 2/4 time. Dynamics: *mf*.
- Arpa** (Harp): Treble clef, 2/4 time. Dynamics: *mf*.
- Pf.** (Piano): Treble clef, 2/4 time. Dynamics: *mf*.
- Vni I** (Violin I): Treble clef, 2/4 time. Dynamics: *mf*.
- Vni II** (Violin II): Treble clef, 2/4 time. Dynamics: *mf*.
- Vle** (Viola): Treble clef, 2/4 time. Dynamics: *mf*.
- Vlc** (Violoncello): Treble clef, 2/4 time. Dynamics: *mf*.
- Cb.** (Contrabass): Treble clef, 2/4 time. Dynamics: *mf*.

The score includes various musical notations such as notes, rests, dynamics, and articulation marks. The page number **- 25 -** is centered at the bottom.

131

Handwritten musical score for orchestra, measures 131-134. The score includes parts for S. (Soprano), A. (Alto), T. (Tenor), Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Fag. (Bassoon), Cr. (Corno), Trbe (Trumpet), Trbni (Trumpet/Bass), I Timp. (Timpani), Vib. (Vibraphone), Arpa (Harp), Pf. (Piano), Vni I (Violin I), Vni II (Violin II), Vle (Viola), Vlc. (Violoncello), and Cb. (Contrabasso).

Key markings and dynamics include:

- Sempre crescendo** (written multiple times across the score).
- mf** (mezzo-forte) and **ff** (fortissimo) dynamics.
- Arco** marking for the Cb. part.
- Solo** marking for the Trbe part.
- 131** (measure number) in a box at the top left.
- 132** (measure number) in a box at the top left.
- 133** (measure number) in a box at the top left.
- 134** (measure number) in a box at the top left.

The score is written in 2/2 time and features complex rhythmic patterns, including triplets and sixteenth notes.



Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). The score is divided into measures by vertical bar lines. The instruments listed include:

- S. (Soprano)
- A. (Alto)
- U. T. (Tenor)
- Fl. 1/2 (Flute 1/2)
- Ob. 1/2/3 (Oboe 1/2/3)
- Cl. in Sib 1/2/3 (Clarinet in B-flat 1/2/3)
- Fag. 1/2 (Bassoon 1/2)
- Cr. (Corno)
- Trbe 1/2/3 (Trumpet 1/2/3)
- Trbni 1/2/3 + Tuba (Trumpet 1/2/3 + Tuba)
- I Timp. (Timpani I)
- II C. melli (Cymbal melli)
- III Vibf. (Vibraphone)
- IV Ptto grande (Percussion grande)
- Arpa + Pf. (a 2) (Harp + Piano (a 2))
- Vni I (Violini I)
- Vni II (Violini II)
- Vle (Viola)
- Vlc. (Violoncello)
- Cb. (div. a 2) (Contrabasso (div. a 2))

The score is written in a system of staves, with each staff containing musical notation for a specific instrument or section. The notation includes notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines. The instruments listed include:

141

Handwritten musical score for a symphony orchestra, page 28. The score is written in G major (one sharp) and 2/2 time. The measures are numbered 141, 142, 143, and 144.

**Ensemble:**

- Chorus (CORO):** Soprano (S.), Alto (A.), Tenor (T.), Bass (B.).
- Woodwinds:** Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Clarinet in Bb (Cl. in Sib), Bassoon (Fag.).
- Brass:** Cornet 1 (Cr. 1), Cornet 2 (Cr. 2), Trumpet 1 (Trbe 1), Trumpet 2 (Trbe 2), Trombone 1 (Trbni 1), Trombone 2 (Trbni 2), Tuba (Tuba).
- Percussion:** Gong (Gmelli), Vibraphone (Vibf.), Plo gr. (Plo gr.).
- Keyboard:** Arpa (Arpa), Piano (Pf.).
- Strings:** Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vlc.), Contrabass (Cb.).

**Measure 141:** The woodwinds and strings play a melodic line. The brass section provides harmonic support. The percussion section plays a rhythmic pattern.

**Measure 142:** The woodwinds and strings continue the melodic line. The brass section provides harmonic support. The percussion section plays a rhythmic pattern.

**Measure 143:** The woodwinds and strings continue the melodic line. The brass section provides harmonic support. The percussion section plays a rhythmic pattern.

**Measure 144:** The woodwinds and strings continue the melodic line. The brass section provides harmonic support. The percussion section plays a rhythmic pattern.

Handwritten musical score for orchestra and voices. The score is written on multiple staves, including vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Woodwinds, Brass, and Strings). The notation includes notes, rests, and dynamic markings such as "Sempres" and "crescendo". The score is written in a single system, with measures grouped by bar lines. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in a clear, legible hand, with some corrections and annotations visible.



S.   
 A.   
 T.   
 B.   
 Fl. picc.   
 Fl.  $\frac{1}{2}$    
 Ob.  $\frac{1}{2}$    
 Cl.  $\frac{1}{2}$    
 in Sib  $\frac{2}{3}$    
 Fag.  $\frac{1}{2}$    
 C. fag.   
 Cr.  $\frac{1}{2}$    
 $\frac{3}{4}$    
 1   
 Trbe 2   
 3   
 Trbn  $\frac{1}{3}$    
 + Tuba   
 C. nelli   
 Vib.   
 Ptt. gr.   
 Arpat.   
 Pf.   
 (a2)   
 Vni. I   
 Vni. II   
 Vle   
 Vlc.   
 Cb.

151

S. *ff*  
 A. *ff*  
 O.T. *ff*  
 U.B. *ff*  
 (8A)  
 Fl. picc. *ff*  
 Fl.  $\frac{1}{2}$  *ff*  
 Ob.  $\frac{1}{2}$  *ff*  
 Cl.  $\frac{1}{2}$  *ff*  
 in Sib  $\frac{3}{4}$   
 Fag.  $\frac{1}{2}$  *ff*  
 C. fag. *ff*  
 Cr.  $\frac{1}{2}$  *ff*  
 $\frac{3}{4}$  *ff*  
 Trbe  $\frac{1}{2}$  *ff*  
 $\frac{3}{4}$  *ff*  
 Trbn  $\frac{1}{2}$  *ff*  
 $\frac{3}{4}$  + Tuba *ff*  
 C. nelli *ff*  
 Vib. *ff*  
 Ptho. *f*  
 Arpat. *ff*  
 Pf. (a. 2)  
 Vni. I *ff*  
 Vni. II *ff*  
 Vle. *ff*  
 Vlc. *ff*  
 Cb. *ff*  
 div. a. 2  
 unis.

Handwritten musical score for a symphony orchestra and vocal soloists. The score is written on multiple staves, with various instruments and voices labeled on the left.

**Vocal Soloists:**

- S. (Soprano)
- A. (Alto)
- T. (Tenor)
- B. (Bass)

**Woodwinds:**

- Fl. piccolo (Fl. picc.)
- Ob. (Oboe)
- Cl. in Sib. (Clarinet in Sib.)
- Fag. (Bassoon)
- Cr. (Cor Anglais)

**Brass:**

- Trbe (Trumpet)
- Trbni (Trumpet B3)
- +Tuba

**Strings:**

- II C-nelli (Violins II)
- III Vibf. (Violas)
- IV Ptho gr. (Celli)

**Percussion:**

- Arpat (Arpa)
- Pf. (Piano)

**Other:**

- Uni (Unison)

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The bottom of the page features the page number -32-.



4  
4

Orchestra score page 161, measures 1-4. The score includes parts for S. (Soprano), A. (Alto), T. (Tenor), B. (Bass), Fl. picc., Ob., Cl., in Sib., Fag., Cr., Trbe (Trumpets), Trbni (Trumpets), II C. melli (Horn), III Vibf. (Vibraphone), IV Pttor gr. (Percussion), Arpa (Harp), Pf. (Piano), Vni I (Violin I), Vni II (Violin II), Vle (Viola), Vlc. (Violoncello), and Cb. (Cello).

The key signature is B-flat major (two flats). The time signature is 4/4. The score features various musical notations including notes, rests, slurs, and dynamic markings.

Measure 1: S. (Soprano) and A. (Alto) have whole notes. T. (Tenor) and B. (Bass) have half notes. Fl. picc. (Piccolo Flute) has a triplet of eighth notes. Ob. (Oboe) has a triplet of eighth notes. Cl. (Clarinet) has a triplet of eighth notes. in Sib. (Soprano Saxophone) has a triplet of eighth notes. Fag. (Bassoon) has a triplet of eighth notes. Cr. (Corno) has a triplet of eighth notes. Trbe (Trumpets) has a triplet of eighth notes. Trbni (Trumpets) has a triplet of eighth notes. II C. melli (Horn) has a triplet of eighth notes. III Vibf. (Vibraphone) has a triplet of eighth notes. IV Pttor gr. (Percussion) has a triplet of eighth notes. Arpa (Harp) has a triplet of eighth notes. Pf. (Piano) has a triplet of eighth notes. Vni I (Violin I) has a triplet of eighth notes. Vni II (Violin II) has a triplet of eighth notes. Vle (Viola) has a triplet of eighth notes. Vlc. (Violoncello) has a triplet of eighth notes. Cb. (Cello) has a triplet of eighth notes.

Measure 2: S. (Soprano) and A. (Alto) have whole notes. T. (Tenor) and B. (Bass) have half notes. Fl. picc. (Piccolo Flute) has a triplet of eighth notes. Ob. (Oboe) has a triplet of eighth notes. Cl. (Clarinet) has a triplet of eighth notes. in Sib. (Soprano Saxophone) has a triplet of eighth notes. Fag. (Bassoon) has a triplet of eighth notes. Cr. (Corno) has a triplet of eighth notes. Trbe (Trumpets) has a triplet of eighth notes. Trbni (Trumpets) has a triplet of eighth notes. II C. melli (Horn) has a triplet of eighth notes. III Vibf. (Vibraphone) has a triplet of eighth notes. IV Pttor gr. (Percussion) has a triplet of eighth notes. Arpa (Harp) has a triplet of eighth notes. Pf. (Piano) has a triplet of eighth notes. Vni I (Violin I) has a triplet of eighth notes. Vni II (Violin II) has a triplet of eighth notes. Vle (Viola) has a triplet of eighth notes. Vlc. (Violoncello) has a triplet of eighth notes. Cb. (Cello) has a triplet of eighth notes.

Measure 3: S. (Soprano) and A. (Alto) have whole notes. T. (Tenor) and B. (Bass) have half notes. Fl. picc. (Piccolo Flute) has a triplet of eighth notes. Ob. (Oboe) has a triplet of eighth notes. Cl. (Clarinet) has a triplet of eighth notes. in Sib. (Soprano Saxophone) has a triplet of eighth notes. Fag. (Bassoon) has a triplet of eighth notes. Cr. (Corno) has a triplet of eighth notes. Trbe (Trumpets) has a triplet of eighth notes. Trbni (Trumpets) has a triplet of eighth notes. II C. melli (Horn) has a triplet of eighth notes. III Vibf. (Vibraphone) has a triplet of eighth notes. IV Pttor gr. (Percussion) has a triplet of eighth notes. Arpa (Harp) has a triplet of eighth notes. Pf. (Piano) has a triplet of eighth notes. Vni I (Violin I) has a triplet of eighth notes. Vni II (Violin II) has a triplet of eighth notes. Vle (Viola) has a triplet of eighth notes. Vlc. (Violoncello) has a triplet of eighth notes. Cb. (Cello) has a triplet of eighth notes.

Measure 4: S. (Soprano) and A. (Alto) have whole notes. T. (Tenor) and B. (Bass) have half notes. Fl. picc. (Piccolo Flute) has a triplet of eighth notes. Ob. (Oboe) has a triplet of eighth notes. Cl. (Clarinet) has a triplet of eighth notes. in Sib. (Soprano Saxophone) has a triplet of eighth notes. Fag. (Bassoon) has a triplet of eighth notes. Cr. (Corno) has a triplet of eighth notes. Trbe (Trumpets) has a triplet of eighth notes. Trbni (Trumpets) has a triplet of eighth notes. II C. melli (Horn) has a triplet of eighth notes. III Vibf. (Vibraphone) has a triplet of eighth notes. IV Pttor gr. (Percussion) has a triplet of eighth notes. Arpa (Harp) has a triplet of eighth notes. Pf. (Piano) has a triplet of eighth notes. Vni I (Violin I) has a triplet of eighth notes. Vni II (Violin II) has a triplet of eighth notes. Vle (Viola) has a triplet of eighth notes. Vlc. (Violoncello) has a triplet of eighth notes. Cb. (Cello) has a triplet of eighth notes.

# Deciso (♩ 138)

S. 4  
 A. 4  
 T. 4  
 B. 4  
 Fl. picc. 1/2 (a3)  
 Fl. 1/2 (a3)  
 Ob. 1/2 (a3)  
 Cl. 1/2 (a3)  
 in Sib 3/4  
 Fag. 1/2 (a3)  
 C. fag. 1/2 (a3)  
 Cr. 3/4  
 Trbe. 1/2  
 Trbni. 1/2  
 + Tuba  
 Timp. II  
 C. nelli II  
 Vib. f. III  
 P. Ho. gr. IV  
 Tanti. IV  
 Arpa  
 Pf.  
 Org.  
 Vni I  
 Vni II  
 Vle. (div. a 3)  
 Vlc. (div. a 2)  
 Cb. (div. a 2)  
 ff in rilievo

ff pesante  
 l.v.  
 l.v.  
 ff  
 ff  
 ff sonoro  
 ff

2.  
 3.  
 4.  
 f sostenuto  
 1.  
 2.  
 3.  
 4.

Organo Pieno  
 ff

-34-

Fag. 1  $\frac{1}{2}$  (a3) 3. 4.  
 C. fag.

Trba 1 **[SOLO]** *ff in rilievo*  
 Trba 2  
 Timp. I 5. 6. 7. 8.

IV  
 Taut.

Arpa 2. 3.

Pf.

Org.

Vni I  
 Vni II  
 Vle (div. a 3)  
 Vlc. (div. a 2)  
 Cb. (div. a 2)

- 35 -



Fag. 1 & 2 (a3)  
 Trba 1  
 Trbne 2  
 I Timp.  
 IV Tamt.  
 Arpa  
 Pf.  
 Org.  
 Vni I  
 Vni II  
 Vle (div. a 3)  
 Vlc (div. a 2)  
 Cb. (div. a 2)

The musical score is handwritten and spans measures 9 to 12. The instruments listed on the left are: Fag. 1 & 2 (a3), Trba 1, Trbne 2, I Timp., IV Tamt., Arpa, Pf., Org., Vni I, Vni II, Vle (div. a 3), Vlc (div. a 2), and Cb. (div. a 2). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written on a system of staves.

ff sempre in rilievo

Fag. 2

Cfag.

ff sostenuto

Trbe

Trbni

1

2

1

2

1

2

3

4

5

6

7

8

9

10

11

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51

Handwritten musical score for page 181, featuring multiple staves and instruments. The score includes:

- Fag. 1/2** (Flute 1/2): Melodic line with various notes and rests.
- Cfag.** (Clarinet): Melodic line with various notes and rests.
- Trbe** (Trumpet): Two staves (1 and 2) with notes and rests.
- I Timp.** (Timpani): Two staves with notes and rests.
- IV Tamt.** (Tamtam): Two staves with notes and rests.
- Arpa** (Arpeggio): Two staves with notes and rests.
- Pf.** (Piano): Two staves with notes and rests.
- Org.** (Organ): Two staves with notes and rests.
- Vni I** (Violin I): Two staves with notes and rests.
- Vni II** (Violin II): Two staves with notes and rests.
- Vle (div. a 3)** (Viola): Two staves with notes and rests.
- Vlc.** (Violoncello): Two staves with notes and rests.
- Cb. (div. a 2)** (Cello): Two staves with notes and rests.

The score is written in a system with multiple staves, showing various musical notations including notes, rests, and dynamic markings. The page number 181 is visible at the top center.



Fl. 1/2 *ff*  
 Ob. 1/3 *ff*  
 Cl. 1 *ff*  
 in Sib 2/3 *ff*  
 Fag. 1/2 *ff*  
 C. fag. *ff* *sostenuto*  
 Trbe 2 *Solo*  
 3 *ff*  
 I Timp.  
 IV Tamt.  
 Arpa *Glissando*  
 Pf.  
 Org.  
 Vni I (8)  
 Vni II (8)  
 Vle (unis.) *ff*  
 Vlc. (div. a3) *div. a3*  
 Cb. (unis.) *ff*

Musical score for a symphony orchestra, measures 38-39. The score includes parts for Flute 1/2, Oboe 1/3, Clarinet 1, Clarinet in Sib 2/3, Bassoon 1/2, Contrabassoon, Trumpet 2, Trumpet 3, Timpani I, Timpani IV, Harp, Piano, Organ, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is B-flat major (two flats). The tempo is marked *ff* (fortissimo). The score features various musical notations including notes, rests, slurs, and dynamic markings.

poco ritardando----

Fl. piccolo (a2) *ff*

Fl. 1/2 (a2)

Ob. 1/3 (a3)

Cl. in Sib 2/3 (a2)

Fag. 1/2 (a3)

Cfag.

I Timp.

IV Tamt.

Arpa *sempre glissando*

Pf.

Org.

Vni I

Vni II

Vle

Vlc. (unis.)

Cb.

*molto*

*molto*

*unis.*

Sub. Maestoso (dn 80)

Sub. Maestro (00000)

191

ff Sonoro

Trbe 2/3

Trbni 1/2 3/4

I Timp.

III Vib.

II Camp.

IV Taut.

Arpa

Pf.

Org.

Vni I

Vni II

Vle

Vlc.

Cb.

ff

41-



Handwritten musical score for a symphony orchestra, featuring various instruments and dynamic markings.

**Instrument Parts:**

- Coro T. B.** (Corno Tenore / Tromba): Treble and Bass staves.
- Ob.** (Oboe): Two staves, marked *ff Sonoro*.
- Cl. in Sib** (Clarinete in Sib): Two staves, marked *ff Sonoro*.
- Cr. 1 4** (Corni 1 e 4): Treble staff, marked *ff Sonoro*.
- Trba 3** (Trombe 3): Treble staff.
- Trbni 1 2** (Tromboni 1 e 2): Treble staff.
- II Imp.** (Timpani II): Treble staff.
- Vibf.** (Vibrafono): Treble staff.
- Camp. II** (Campanelli II): Treble staff.
- PHo gr. IV** (Percussione a grand'orchestra IV): Treble staff.
- Arpa** (Arpa): Treble staff.
- Pf.** (Pianoforte): Treble staff.
- Org.** (Organo): Treble and Bass staves.
- Viol. I** (Violino I): Treble staff.
- Viol. II** (Violino II): Treble staff.
- Vlc.** (Violoncello): Treble staff.
- Cb.** (Contrabbasso): Treble staff.

**Dynamic Markings:** *ff Sonoro* (fortissimo, sonoroso) is repeated for several woodwind parts.

**Performance Indications:** *l.v.* (lento) is marked for the strings.

**Rehearsal Markers:** Circled numbers 3, 4, 5, 6, 7, 8 are present, indicating specific measures or sections.

**Tempo/Character:** The score includes various tempo markings such as *l.v.* (lento) and *ff* (fortissimo).



CORO T.   
 CORO B.   
 Ob. 2   
 Ob. 3   
 Cl. in Sib. 2   
 Cl. in Sib. 3   
 Fag. 1   
 Fag. 2   
 C. fag.   
 Cr. 1-4   
 Trbni 2   
 I Tim.   
 II Vib.   
 II Camp.   
 IV Pto gr.   
 Arpa   
 Pf.   
 Org.   
 Vlc.   
 Cb.

Musical score page showing staves for various instruments and voices. The score includes parts for Coro T. and B., Oboes (Ob.), Clarinets in Sib. (Cl.), Bassoons (Fag.), Contrabassoon (C. fag.), Cornets (Cr.), Trumpets (Trbni), Timpani (I Tim.), Vibraphone (II Vib.), Chimes (II Camp.), Gong (IV Pto gr.), Harp (Arpa), Piano (Pf.), Organ (Org.), Violoncello (Vlc.), and Contrabass (Cb.). The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ben sostenuto* and *l.v.*. The page is numbered -44- at the bottom.



*poche allargando* ---->

Handwritten musical score for orchestra and voice. The score is written on multiple staves, including vocal parts (Soprano, Alto, Tenor, Bass) and various instruments (Oboe, Clarinet in Sib, Bassoon, Horns, Trumpets, Timpani, Vibraphone, Campanelli, Piano, Organ, Violins I & II, Viola, Violoncello, and Contrabass). The music features complex rhythms, including triplets and sixteenth notes, and dynamic markings such as *ff* (fortissimo) and *p* (piano). A key signature change is indicated by a double bar line with a sharp sign. A section of the score is marked *Muta subito in Campanelli* (Change immediately to Campanelli). The score concludes with a double bar line and the number 45.

Vocal parts: S. (Soprano), A. (Alto), T. (Tenor), B. (Bass).

Instrument parts: Ob. (Oboe), Cl. in Sib (Clarinet in Sib), Fag. (Bassoon), Cr. (Horn), Trbni (Trumpet), I Timp. (Timpani), III Vibf. (Vibraphone), II Camp. (Campanelli), IV Pto gr. (Piano), Arpa (Piano), Pf. (Piano), Org. (Organ), Vni I (Violin I), Vni II (Violin II), Vle (Viola), Vlc. (Violoncello), Cb. (Contrabass).

Dynamic markings: *ff*, *p*, *molto*.

Tempo/Performance markings: *poche allargando*, *Muta subito in Campanelli*.

Page number: 45

## 211

- 46 -

Handwritten musical score for a large orchestra, featuring multiple staves and complex notation including triplets, slurs, and dynamic markings.

**Top Section (Woodwinds and Brass):**

- S. (Soprano)
- A. (Alto)
- T. (Tenor)
- B. (Bass)
- Fl. piccolo
- Fl. 1 & 2 (a2)
- Ob. 1 & 2 (a3)
- Cl. 1 & 2 in Sib (a3)
- Fag. 1 & 2 (a2)
- C. fag.
- Trbna 1 & 2
- Timp.
- Vibf. I & II
- Enlli

**Bottom Section (Percussion and Strings):**

- Atpa (8↑)
- Pf. (Piano)
- Org. (Organ)
- Vni I & II
- Vle (div. a3)
- Vlc. (Violoncello)
- Cb. (Contrabasso)

The score includes various musical notations such as triplets (3), slurs, and dynamic markings like  $\frac{5}{\%}$ ,  $\frac{6}{\%}$ ,  $\frac{7}{\%}$ , and  $\frac{8}{\%}$ .



Handwritten musical score for orchestra and voice. The score is divided into two systems. The first system includes staves for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Flute piccolo (Fl. picc.), Flute 1 (Fl. 1), Oboe 1 (Ob. 1), Clarinet 1 (Cl. 1), Bassoon 1 (Bsn. 1), Fagotto (Fag.), Trombone 1 (Tbn. 1), Timpani (Timp.), Vibraphone (Vibf.), and Cello (C.). The second system includes Arpa (Arpa), Piano (Pf.), Organ (Org.), Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vlc.), and Contrabasso (Cb.). The score features various musical notations including notes, rests, and dynamic markings. The page number 221 is written in a box at the top. The page number -48- is written at the bottom.

Handwritten musical score for a symphony orchestra, page 49. The score is written in 3/4 time and features a complex arrangement of instruments and woodwinds. The notation includes various musical symbols such as notes, rests, triplets, and dynamic markings.

**Instrument List (from top to bottom):**

- S. (Soprano)
- A. (Alto)
- T. (Tenor)
- B. (Bass)
- Fl. picc.
- Fl. 1/2
- Ob. 1/2
- Cl. 1/2
- in Sib
- Fag. 1/2
- Cfag.
- Cr. 1/2
- Trbne 1
- I Timp.
- III Vibf.
- II C-nelli
- IV Ptho gr.
- Tamt
- Arpa
- Pf.
- Org.
- Vni I
- Vni II
- Vle (div. a 3)
- Vlc.
- Cb.

**Key Musical Features:**

- Triplets are frequently used across many staves.
- Dynamic markings include *ff* (fortissimo) and *glissando*.
- The Arpa (Harp) part features a prominent glissando.
- The Cb. (Cello) part includes a *div. a 2* (divided by 2) marking.
- The Vle (Violoncello) part includes a *univ.* (univocal) marking.

Handwritten musical score for a large orchestra and vocal soloists. The score is written on multiple staves, with various instruments and voices labeled on the left. The notation includes notes, rests, and dynamic markings such as *fff* (fortissimo) and *respirare ad libitum*. The score is divided into measures by vertical bar lines. The bottom of the page features the number **- 50 -**.

**Instrument and Voice Labels (from top to bottom):**

- S. (Soloist)
- R. A. (Vocal)
- O. T. (Vocal)
- U. B. (Vocal)
- Fl. piccolo
- Fl. 1 & 2
- Ob. 1 & 2
- Cl. in Sib 1 & 2
- Fag. 1 & 2
- C. fag.
- Cr. 1 & 2
- Trbe 1 & 2
- Trbni 1 & 2 + Tuba
- ITimp.
- Vib. 1 & 2
- C. melli.
- PHo gr.
- Tamt.
- Pf.
- Arpa
- Org.
- Vni I
- Vni II
- Vle (unis.)
- Vlc.
- Cb. (div. a 2)

**Key Annotations and Markings:**

- fff* (fortissimo) is used extensively throughout the score.
- respirare ad libitum* is written for the vocal parts.
- SOLO* is marked for the Cr. 1 & 2 part.
- fff in rilievo* is marked for the Trbni 1 & 2 part.
- (l.v.)* (left voice) is marked for the Vib. 1 & 2 and C. melli. parts.
- polo a polo* and *decreasing* are written above the Arpa part.
- unis.* (unison) is marked for the Vlc. part.



231

Handwritten musical score for orchestra and voices. The score includes parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (U.B.), Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Contrabassoon (Cb.), Trumpet (Tr.), Trombone (Trbn), Tuba (Tuba), Timpani (Timp.), Taut., Piano (Pf.), Arpa, Organ (Org.), Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vlc.), and Contrabass (Cb.). The score features various musical notations, including notes, rests, and dynamic markings such as *poco a poco decrescendo*, *f dolce*, and *f dolce ma*. A specific instruction for the Piano part reads: *Muta subito in Celesta*. The score is numbered 231 in the top left corner.

Handwritten musical score for a symphony orchestra, featuring various instruments and vocal parts. The score is written in a single system across 18 staves.

**Vocal Parts:** Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

**Woodwinds:** Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet in F major (Cfag.), and Cor Anglais (Cr.).

**Brass:** Trumpet 1 (Trbe 1), Trumpet 2 (Trbe 2), Trumpet 3 (Trbe 3), Trombone 1 (Trbni 1), Trombone 2 (Trbni 2), Trombone 3 (Trbni 3), and Tuba (Tub.).

**Percussion:** Timpani (I Timp.), Tom-tom (IV Taut.), and Gong (II Gongelli).

**Keyboard:** Celesta and Arpa (Harp).

**String:** Violin I (Vni I), Violin II (Vni II), Viola (Vle), Violoncello (Vlc.), and Double Bass (Cb.).

**Handwritten Annotations:**

- mf* (mezzo-forte) and *p* (piano) dynamics are frequently used.
- Con Sordino* (with mutes) is written for the brass section.
- in rilievo* (in relief) is written for the Trumpet 2 part.
- sempre decrescendo* (always decrescendo) is written for the Trumpet 2 part.
- poco* (a little) is written for the Arpa part.
- leggiere* (light) is written for the Violin I, Violin II, and Double Bass parts.
- Arco* (arco) is written for the Double Bass part.
- 3* (triplets) are marked in several parts.
- a 2* (allegretto) is written for the Flute 1 part.

The score is marked with a large number **-52-** at the bottom center.

o S.

o A.

o T.

o B.

Cr.

I Timp.

IV Tamt.

C. melli.

Celesta

Arpa

Org.

Vni I

Vni II





*poco allargando*

490<sup>th</sup> Sub. Grave (♩ 56)

Handwritten musical score for a symphony orchestra, measures 490 to 555. The score includes parts for Cr., Trbn, Timp., Vib., Camp., Taut., Cnelli, Cel., Arpa, Org., Vni I, Vni II, and Cb. The tempo is *poco allargando* and the key signature has one sharp (F#). The time signature is 4/4. The score features various musical notations including notes, rests, slurs, and dynamic markings like *poco*, *mf*, and *dolce*.

Molto Tranquilo e Profondo, quasi Improvisando

Organo

251

Trba 1-3  
Cm. Solo

Org.

poco a poco incalzando - - -

mf

+ Tr 1, Ob. 1

Org.

Patetico

molto allargando - - - Sub. Lontano (♩ = 80)

261

doloroso

Sub. mp eco

Org.

poco

mf

Tr 1 + Ob. 1  
Cl. 1

Trba 1  
Sola

Org.

poco ritardando - - - A Tempo (♩ = 80), sempre poco rubato

mp

molto espressivo, con nostalgia

p dolce e liscio

Trba 1  
Sola

Org.

271



*poco a poco animando*

Trba 1 Sola  
Org.

*poco a poco calando*

Trba 1 Sola  
Org.

284

Trba 1 Sola  
Org.

*molto ritardando*

Trba 1 Sola  
Org.

*morendo*

*Lontano (n. 68)*

*mp fluido*

291

*sempre allargando*

Mezzosoprano Sola  
Trba 1 Sola  
Org.

*(sempre allargando)*

*pp eco*

Mezzosoprano Sola  
S.  
A.  
T.  
B.  
IV Pto acuto  
Campane

*mp sostenuto*

*p fluido*

*mp dolce*

*p fluido*

*mp dolce*

*mp poco marcato*

*pp dolce*

*attacca subito*

## 2.) ODA OSTAȘILOR ROMÂNI

*Dolcissimo (♩ = 110)*

*pp sotto voce, semplice e tranquillo*

6/8

S. *no-mâin, în fa-ța voas-tră, co-lo-n-tai-ni-ca cea za-ne,*

A. *bō.*

T. *(poco in rilievo)*

B. *bō.*

Pffo acuto *pp M* *sotto voce l.v.* *perdendosi*

**301**

S. *Ve-deri voi o na-za vi-e ca-ne-m-at, în-cet nă-sa-ne,*

A. *bō.*

T. *(poco in rilievo)*

B. *(b) bō.*

*poco*

**P**

S. *stră-bă-tind prin um-bră dea-să de lungi se-culi a-du-na-tă,*

A. *(poco in rilievo)*

T. *bō.*

B. *(b) bō.*

*p*

**311**

S. *E vo-i-o-sul fapt de zi-ua mult do-ni-tă, mult vi-să-tă,*

A. *(h) (poco in rilievo)*

T. *bō.*

B. *bō.*

**mp**

S. *lu-ni-na nem-vi-e-ni, e lu-cea-fă-nul spe-nă-ni,*

A. *E lu-ni-na nem-lu-le-ni, e lu-cea-fă-nul spe-nă-ni,*

T. *(poco in rilievo)*

B. *bō.*

Celista *mp dolce e ritmico*

*\*) Formula [d d d] se va interpreta permanent [d. 7 d. 7], - 58 - articlind pregnant consoanele silabelor.*

poor a poor animando

S. *E* tri-um-fal lup-tei voas-tre, so-ne-le ne-a-tin-na-ni  
 A. *E* tri-um-fal lup-tei voas-tre, so-ne-ee ne-a-tin-na-ni  
 T. *E* tri-um-fal lup-tei voas-tre, so-ne-ee ne-a-tin-na-ni  
 B. (b) *E* tri-um-fal lup-tei voas-tre, so-ne-ee ne-a-tin-na-ni

Cel.

**324** *mf* (sempre animando)  
 S. Tot po-po-nul: nu-da, fra-te, so-na, ma-na si pa-hin-te,  
 A. Tot po-po-nul: nu-da, fra-te, so-na, ma-na si pa-hin-te,  
 T. Tot po-po-nul: nu-da, fra-te, so-na, ma-na si pa-hin-te,  
 B. (b) *mf* (M—) Tot po-po-nul: nu-da, fra-te, so-na, ma-na si pa-hin-te,

Cel. *mf*

Arpa *mf*

(sempre animando)  
 S. Ca la domni, cu priini si sa-ne, vor ie-si vo-ua-m-a-im-te.  
 A. Ca la domni, cu priini si sa-ne, vor ie-si vo-ua-m-a-im-te.  
 T. Ca la domni, cu priini si sa-ne, vor ie-si vo-ua-m-a-im-te.  
 B. Ca la domni, cu priini si sa-ne, vor ie-si vo-ua-m-a-im-te.

PHO medio *mp*

Cel.

Arpa



(sempre animando)

**331**

**S.** *f* Căi din voi fi- ex- te- ca- ne poar- te- a furi- te o cu- nu- na  
**A.** Căi din voi fi- ex- te- ca- ne poar- te- a furi- te o cu- nu- na  
**T.** Căi din voi fi- ex- te- ca- ne poar- te- a furi- te o cu- nu- na  
**B.** *f* Căi din voi fi- ex- te- ca- ne poar- te- a furi- te o cu- nu- na

**IV Pto medio** *mf*

**Cel.** *f possibile*

**Arpa** *f ritmico*

(sempre animando)

**S.** si de glo- ri- a de as- ta- ni ni de glo- ri- a sta- bu- na!  
**A.** si de glo- ri- a de as- ta- ni ni de glo- ri- a sta- bu- na!  
**T.** si de glo- ri- a de as- ta- ni ni de glo- ri- a sta- bu- na!  
**B.** si de glo- ri- a de as- ta- ni ni de glo- ri- a sta- bu- na!

**IV Pto medio**

**Cel.**

**Arpa**

*ff* *sempre precipitando* ----->

341

S. *ff* Pas dar! pas tot i-na-in-te! tim-pul vechi din nou zo- rez-te! Vi-i-to-nul

A. *ff* Pas dar! pas tot i-na-in-te! tim-pul vechi din nou zo- rez-te! Vi-i-to-nul

T. *ff* Pas dar! pas tot i-na-in-te! tim-pul vechi din nou zo- rez-te! Vi-i-to-nul

B. *ff* Pas dar! pas tot i-na-in-te! tim-pul vechi din nou zo- rez-te! Vi-i-to-nul

I Timp. *ff*

III Campanelli *ff*

IV Pto medio *ff*

Cel. *ff*

Arpa *ff* *ben ff*

*(sempre precipitando)* -----> *subito allargando* -----

poco a poco crescendo *fff* *molto*

5 *12*  
4 *8*  
(int)

S. Ro-ma-ni-ei dat-au nu-gur, dat-au nu-gur ce-n-cel-tes *molto*

A. Ro-ma-ni-ei dat-au nu-gur, dat-au nu-gur ce-n-cel-tes *molto*

T. Ro-ma-ni-ei dat-au nu-gur, dat-au nu-gur ce-n-cel-tes *molto*

B. Ro-ma-ni-ei dat-au nu-gur, dat-au nu-gur ce-n-cel-tes *molto*

I Timpani *fff* *molto*

III Cnelli *fff* *molto*

IV Pto medio *fff* *molto*

Celista *fff* *molto*

Arpa *fff* *molto*

Muta in Pf.

*ff* *molto* *attacca* *subito*

(~2/4 5/4)  
(~13/4 5/4)  
(7-IX-87)

Vivace ed Energico (♩. n. 160) 3.) ORA SUPREMĂ

12  
8

*sffz*

S. *te!* *sffz*

R. A. *(in 4)* *b* *te!* *sffz*

O. T. *te!* *sffz*

U. B. *b* *te!* *sffz*

Fl. picc. *a 3* *sffz*

Fl. 1/2 *sffz*

Ob. 1/2 *sffz*

Cl. 1/2 *sffz*

in Sib 3 *sffz*

Fag. 1/2 *sffz*

Cfag. *sffz*

Cr. 1/2 *sffz* *cuivrez*

3 *sffz* *cuivrez*

4 *sffz* *cuivrez*

1 *sffz* *Senza Sordino* *ff ritmico* *Solo*

Trbe 2 *Senza Sordino* *ff* *in rilievo* *Solo*

3 *sffz* *Senza Sordino* *ff* *in rilievo* *Solo*

1/2 *sffz*

Trbni *sffz*

II + Tuba *sffz*

Batteria (Tamburo piccolo) *ff secco*

II Imp. *sffz*

III Cnelli *sffz*

PHO IV medio *l.v.* *sffz*

Arpa *sffz* *secco*

Vni I *sffz*

Vni II *sffz*

Vle (div. a 2) *ff ritmico*

Vlc. (div. a 2) *sffz* *ff ritmico*

Cb. *sffz* *ff ritmico*



351

Fl. picc. *a2*

Fl. 1 *a2*

Ob. 1 *a2*

Ob. 2 *a2*

Cl. 1 *a2*

in Sib 2 *a2*

Fag. *a2*

Cfag.

Cr. 1 *a2*

Trbe 1 *a2*

Trbe 2 *a2*

Trbe 3 *a2*

I Timp.

II Batteria (Tamb. picc.)

IV Pfto medio

Vni I *a2*

Vni II *a2*

Vle (div. a 2)

Vlc. (div. a 2)

Cb.

Fl. picc.  
Fl. 1  
Ob.  
Cl.  
in Sib  
Fag.  
Cfag.  
Cr.  
Trbe 2  
Tbn  
+ Tuba  
I  
II  
Batt.  
(Tamb.  
piccolo)  
PHo IV  
medio  
Pf.  
Vni I  
Vni II  
Vle  
(div. a 2)  
Vlc.  
(div. a 2)  
Cb.

81  
(a 2)  
(a 2)  
(a 2)  
(a 2)  
*sempre ff ben marcato e ritmico*  
*sempre ff ben marcato e ritmico*  
*sempre ff ben marcato e ritmico*

-64-

1 Trbe

2 Trbe

Trbne 1

I Timp.

Pf.

Vni I  
(div. a 2)

Vni II

Vle.

Vlc.  
(div. a 2)

Cb.

The musical score for measures 361-364 is written on ten staves. The top four staves are for Trbne 1, Trbne 2, I Timp., and Pf. The bottom six staves are for Vni I, Vni II, Vle., Vlc., and Cb. The music is in 4/4 time and features complex rhythmic patterns and dynamics. The Trbne parts are marked with 'ff' (fortissimo) and the I Timp. part is marked with 'I'. The Pf. part is marked with 'Pf.' (piano). The Vni I and Vni II parts are marked with 'div. a 2' (divided by 2). The Vle., Vlc., and Cb. parts are marked with 'div. a 2' (divided by 2).



Cl. 1 2 3 in Sib *ff ben marcato*

Fag. 1 2 *ff ben marcato*

Cfag. *ff ben marcato*

Cr. 1 2 3 4 *a2*

Trbe 1 2

Tbne 1 2

*fp padiglioni in aria*

*ff padiglioni in aria*

13

Timpani

Pf.

Vni I (div. a 2)

Vni II

Vle

Vlc. (div. a 2)

Cb.

Fl. 2

Ob. 1/2

Ob. 3

Cl. 1/2

in Sib 3

Fag. 1/2

Cfag.

Cr. 1/2

Cr. 3/4

Trbe 1/2

Trbne 1

I Timp.

Pf.

Vni I  
(div. a 2)

Vni II  
(div. a 2)

Vle

Vlc.  
(div. a 2)

Cb.

*ff in rilievo*

*ff ben marcato*

*ff ben marcato*

*ff Sonoro, in rilievo*

*SOLO*

*ff Sonoro, in rilievo*

*unis.*

- 67 -

[illegible]



poco a poco precipitando ----->

Fl. picc.  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

Fl.  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

Ob.  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

Ob. 3  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

Cl.  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

in Sib 3  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

Fag.  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

Cfag.  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

Cr.  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

Cr. 3  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

Cr. 4  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

Trbni  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

+Tuba  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

I Timp.  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

IV Tamt.  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

Pf.  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

Vni I (unis.)  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

Vni II (unis.)  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

Vle  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

Vlc. (unis.)  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

Cb. (unis.)  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

*sempre crescendo*

*fffz*

*div. a 2*

*div. a 3*







Cr. 1 Solo  
*mp in rilievo*

Trbe  
 3 Solo  
*mp in rilievo* *poco*

Trbne 1 Con Sordino  
*mp in rilievo* *poco*

Timp. I  
 II secco

Ptto gr.  
*sub. P ritmico*

Arpa  
*sub. P ritmico* *poco*

Pf.  
*sub. P ritmico* *poco* *l.v.* *poco*

(8v)  
*subito P liscio* *Ped. l.v.* *poco* *più*

Vni I  
 (div. a 2) *v (non tremolo)* *poco* *più*

Vni II  
 (div. a 2) *v (non tremolo)* *poco* *più*

Vle  
 (unis.) *sub. P liscio* *poco* *più*

Vlc.  
 (unis.) *Pizz* *P liscio* *più*

Cb.  
*sub. P ritmico* *Sub. P ritmico* *più*

-72-

Cr. 1 *mp*

Cr. 3 *mp*

Trbe 1 *Con Sordino* *mp*

Trbe 2 *Con Sordino* *mp*

Trbni 1 *mp*

Trbni 2 *Con Sordino* *p* *molto*

Arpa

Pf. *(8v)*

Vni I (div. a 2)

Vni II (div. a 2)

Vle (div. a 2)

Vlc.

Cb.

73

Handwritten musical score for a symphony orchestra, page 74. The score is written in a single system with multiple staves for various instruments.

**Instrumentation and Parts:**

- Ob. 2:** Oboe 2, marked *mp*.
- Cl. 2 in Sib:** Clarinet 2 in Si Bémol, marked *mp*.
- Cr. 1/2:** Cor Anglais, marked *mf*.
- Trbe 3/4:** Trombone 3/4, marked *mf*.
- Trbn 1/2:** Trombone 1/2, marked *mf*.
- Timp. IV:** Timpani IV, marked *mp*.
- Ptto medio:** Piano Medio, marked *pp* poco a poco crescendo.
- Arpa:** Harp, marked *mp*.
- Pf.:** Piano, marked *mp*.
- Vni I (div. a 2):** Violini I, marked *mp*.
- Vni II:** Violini II, marked *mp*.
- Vle:** Viola, marked *mp*.
- Vlc.:** Violoncello, marked *mp*.
- Cb.:** Contrabbasso, marked *mp*.

**Handwritten Annotations and Performance Instructions:**

- Con Sordino* (written below the Trombone 3/4 staff).
- Via Sordino* (written below the Trombone 1/2 staff).
- pp poco a poco crescendo* (written below the Piano Medio staff).
- mf* (mezzo-forte) and *mp* (mezzo-piano) dynamic markings are used throughout.
- Rehearsal marks (81) and (84) are present.
- Handwritten notes include *div. a 2* (divided into two parts) and *unis.* (unison).

The score is written in a single system with multiple staves for various instruments. The notation includes notes, rests, and dynamic markings. The page number 74 is written at the bottom center.



Ob. 1 2 *mf sostenuto*  
3 *(h) mf sostenuto*  
4 *(b) mf sostenuto*

Cl. 1 2 *mf sostenuto*  
in Sib 3 *(h) mf sostenuto*

Cr. 1 2 *a2*  
3 4 *a2*  
*Senza Sordino*  
2 *f*  
3 *f in rilievo*  
*(Con Sordino)*  
*mf eco*

I Timp. *mf*  
IV Ptto medio *mp sempre crescendo*

Arpa *glissando sempre*  
*mf*

Pf. *mf*

Vni I *mf*  
Vni II *mf*  
Vle *mf*  
Vlc. (div. a 2) *Arco mf*  
Cb. (div. a 2) *Pizz mf*



Handwritten musical score for a symphony orchestra, featuring various instruments and their parts. The score is written on multiple staves, with dynamic markings (f, sf, p, etc.) and performance instructions (sostenuto, ritmico, in rilievo, etc.) throughout. The instruments listed include Fl. picc., Fl. 1/2, Ob., Cl., in Sib., Fag., C. fag., Cr., Trbe, Timp., P. Ho med. & b., C. nelli, Arpa, Pf., Vni I (div. a 2), Vni II (div. a 2), Vle (div. a 2), Vlc. (unis.), Cb. (div. a 2), and a section labeled "Arco" (Arco sostenuto).



Handwritten musical score for a symphony orchestra, featuring various instruments and sections. The score is written on multiple staves, with some parts marked "Senza Sordino" (without mutes) and "glissando". The instruments listed include Fl. piccolo, Fl. 1/2, Ob. 1/2, Cl. in Sib, Fag. 1/2, C. fag., Cr. 1/2, Trbe 1/2, I Timp., IV Pto medio, III C. nelli, Arpa, Pf., Vni I (div. a 2), Vni II (div. a 2), Vle (div. a 2), Vlc., Cb. (div. a 2), and Trm. The score is marked with "4/11" and "4/4" time signatures. The page number "78" is visible at the bottom.

Frenetico (♩ ~ 170)

763

ff <sup>(8↑)</sup>

Fl. picc. <sup>a2</sup>

Fl. 1/2 <sup>a2</sup>

Ob. 1/2 <sup>a2</sup> <sup>ff</sup>

Fag. 1/2 <sup>(a2)</sup> <sup>ff</sup>

Cfag. <sup>ff</sup>

Cr. 1/2 <sup>ff</sup>

3/4

Trbe 1/2 <sup>a2</sup> <sup>ff</sup>

3 <sup>ff</sup>

Trbni 1/2 <sup>ff</sup>

3

Tuba <sup>ff</sup>

I Timp. <sup>ff</sup>

II 3 Tom-toms <sup>ff</sup>

IV 2 PHI <sup>acuto</sup> <sup>medior</sup> <sup>ff</sup> <sup>l.v.</sup>

III Campana <sup>ff</sup> <sup>l.v.</sup>

III C-nelli <sup>ff</sup>

Pf. <sup>ff</sup>

Vni I <sup>(unis.)</sup> <sup>ff</sup>

Vni II <sup>(unis.)</sup> <sup>ff</sup>

Vle <sup>(div. a 2)</sup> <sup>ff</sup>

Vlc. <sup>ff</sup>

Cb. <sup>(div. a 2)</sup> <sup>ff</sup>

- 80 -



Handwritten musical score for a symphony orchestra, featuring various instruments and dynamic markings. The score is divided into two systems, each with four staves.

**System 1 (Top):**

- Fl. piccolo:** 4/2, 1 (81), ff
- Fl. 1/2:** (a2), ff
- Ob. 1/3:** a3
- Cl. 1/2 in Sib:** a2, ff
- Fag. 1/2:** (a2), /
- C. fag.:** /
- Cr. 1/2/3/4:** /
- Trbe 1/3:** f, /
- Trbni 1/3:** /
- Tuba:** /
- Timp. I/II:** /
- 3 Tom-toms:** /

**System 2 (Bottom):**

- Arpa:** /
- Pf.:** (84), /
- Vni I/II:** /
- Vle (div. a2):** /
- Vlc.:** /
- Cb. (div. a2):** /

The score includes various musical notations such as notes, rests, and dynamic markings (ff, f, /). The instruments are listed on the left side of the staves.

81

Fl. picc.  $\frac{1}{2}$  (a2)

Fl.  $\frac{1}{2}$  (a2)

Ob.  $\frac{1}{2}$  (a3)

Cl.  $\frac{1}{2}$  in Sib  $\frac{2}{3}$   $\frac{3}{3}$   $ff$

Fag.  $\frac{1}{2}$  (a2)

Cfag.

Cr.  $\frac{1}{2}$   $\frac{3}{4}$

Trbe 1  $\frac{1}{2}$   $ff$  **Solo**

Trbe 2  $\frac{1}{2}$

Trbe 3  $\frac{1}{2}$

Trbni 1  $\frac{1}{2}$

Tuba  $\frac{2}{3}$

I Timp.

II 3 Tom-toms

Pf.

Vni I

Vni II (div. a 3)

Vle (div. a 2)

Vlc.

Cb. (div. a 2)

82

431

Fl. picc.  $\frac{1}{2}$  (a2)

Fl.  $\frac{1}{2}$  (a2)

Ob.  $\frac{1}{3}$  (a3)

Cl.  $\frac{1}{3}$  in Sib (a3)

Fag.  $\frac{1}{2}$  (a2)

Cfag.

Cr.  $\frac{1}{2}$   $\frac{3}{4}$

Trbe  $\frac{1}{2}$   $\frac{3}{4}$

Trbui  $\frac{1}{2}$   $\frac{3}{4}$

Tuba  $\frac{1}{2}$   $\frac{3}{4}$

I Timp.

II 3 Tom-toms

III C-melli

Arpa

Pf.

Vni I

Vni II (div. a 3)

Vle (div. a 2)

Vlc.

Cb. (div. a 2)

83



(81)

Fl. picc.

Fl. 1/2

Ob. 1/2 3/4

Cl. 1/2 2/3 in Sib

Fag. 1/2

Cfag.

Cr. 1/2 3/4

Trbe 1/2 3

Trbni 1/2 3

Tuba

Timp. I

3 Toms II

Cnelli III

Arpa

Pf.

Vni I

Vni II

Vle (div. a 2)

Vlc.

Cb. (div. a 2)

Fl. picc.  $\text{8}\uparrow$

Fl.  $\frac{1}{2}$   $(a2)$   $\text{8}\uparrow$

Ob.  $\frac{1}{3}$   $(a3)$

Cl.  $\frac{1}{2}$   $(a3)$   
in Sib  $\frac{2}{3}$

Fag.  $\frac{1}{2}$   $(a2)$

Cfag.

Cr.  $\frac{1}{2}$   
 $\frac{3}{4}$

Trbe  $\frac{1}{2}$   $(a2)$   
 $\frac{3}{4}$

Trbni  $\frac{1}{2}$   
 $\frac{3}{4}$

Tuba

I Timp.

II 3 Tom-toms

IV Ptto medio

III C-nelli

Arpa

Pf.

$(8\downarrow)$

Vni I (unis.) unis. div. a 3

Vni II (div. a 3) unis. div. a 2

Vle (div. a 2)

Vlc.

Cb. (div. a 2)

85-

(8↑) --- 7

441 #

Fl. piccolo

1

2

ff

Ob.

Cl.

in Sib

Fag.

Cfag.

Cr.

Trbe

Trbni

Tuba

Timp.

Strom-tom

Ptto medio

ff

Arpa

Pf.

(8↓)

Vni I

Vni II (unis.)

Vle (div. a2)

Vlc.

Cb. (div. a2)

86



Fl. picc. 87

Fl. 1 87

Fl. 2 87

Ob. 1 (a3)

Ob. 2 (a3)

Cl. 1 (a3)

Cl. 2 (a2)

Fag. 1

Fag. 2

Cr. 1 2/4

Cr. 2 3/4

Trbe 1

Trbe 2 (a2)

Tbn 1 4/3

Tbn 2 3/3

Tuba

Timp. I

Timp. II

3 Tom-toms

Pf. IV

medior

III

Arpa

Pf.

(84)

Vni I

Vni II

Vle (div. a2)

Vlc.

Cb. (div. a2)

- 87 -

Handwritten musical score for a symphony orchestra, featuring various instruments and woodwinds. The score is written in 2/3 time and includes a rehearsal mark 451.

**Instrument Parts:**

- Fl. picc.
- Fl. 1/2
- Ob. 1/2/3
- Cl. in Sib 1/2/3
- Fag. 1/2
- Cfag.
- Cr. 1/2/3/4
- Trbe 1/2/3
- Trbni 1/2/3
- Tuba
- I Timp.
- II 3 Tom-toms
- IV Pttor medio
- Pf.
- Vni I
- Vni II
- Vle (unis.)
- Vlc. (div. a2)
- Cb. (unis.)

**Rehearsal Mark 451:**

The score is divided into measures by vertical bar lines. The rehearsal mark 451 is located at the beginning of the second measure of the Fl. picc. part. The score includes various musical notations such as notes, rests, and dynamic markings.

Fl. piccolo  
Fl. 1/2  
Ob. 1/2  
Cl. 1/2 in Sib  
Fag. 1/2  
Cfag.  
Cr. 1/2  
3/4  
Trbe 1/2  
2/3  
Trbni 1/2  
3/4  
Tuba  
Timp.  
3 Tom-toms  
Pff. medior  
Pff.  
Vni I  
Vni II  
Vle (div. a 2)  
Vlc. (unis.)  
Cb. (div. a 2)



Fl. picc.  $\frac{1}{2}$  (a2)  $\frac{1}{2}$   
 Fl.  $\frac{1}{2}$  (a2)  $\frac{1}{2}$   
 Ob.  $\frac{1}{2}$  (a3)  $\frac{3}{4}$   
 Cl.  $\frac{1}{2}$  (a3)  $\frac{3}{4}$   
 in Sib  $\frac{3}{4}$   
 Fag.  $\frac{1}{2}$  (a2)  $\frac{1}{2}$   
 C. fag.  $\frac{1}{2}$   
 Cr.  $\frac{1}{2}$   
 3/4  
 Trbe 1 (a2)  $\frac{1}{2}$   
 2 (a2)  $\frac{1}{2}$   
 3  $\frac{1}{2}$   
 Trbni  $\frac{1}{2}$   
 3  $\frac{1}{2}$   
 Tuba  $\frac{1}{2}$   
 I Timp.  $\frac{1}{2}$   
 II 3 Tom-toms  $\frac{1}{2}$   
 IV Pff. medio  $\frac{1}{2}$   
 Pf.  $\frac{1}{2}$   
 (8v)  
 Vni I  $\frac{1}{2}$   
 Vni II  $\frac{1}{2}$   
 Vle  $\frac{1}{2}$   
 Vlc. (div. a 2)  $\frac{1}{2}$   
 Cb. (div. a 2)  $\frac{1}{2}$

poco a poco allargando

461

Fl. picc. (b) p q p

Fl.  $\frac{1}{2}$  (a2) (b) p q p

Ob. 1 ben ff

Ob. 2  $\frac{2}{3}$  a2

Cl. 1

Cl. in Sib  $\frac{2}{3}$  a2 ben ff

Fag.  $\frac{1}{2}$  (a2)

Cfag.

Cr. 1  $\frac{1}{2}$

Cr. 3  $\frac{2}{3}$

Cr. 4

Trbe 1 (b) p q p

Trbe  $\frac{2}{3}$  (a2) (b) p q p

Trbni  $\frac{1}{2}$   $\frac{2}{3}$

Tuba

I Timp. ff

II 3 Tom-toms

IV Ptho medio

Pf. (8v) ben ff

Org. (Ped.) ben ff

Vni I (b)

Vni II (b)

Vle  $\frac{2}{3}$  (b)

Vlc. (unis.)

Cb. (div. a 2) ben ff

- 91 -

(sempre allargando) -

Fl. piccolo  
Fl. 1/2  
Ob. 1 (a2)  
Ob. 2/3  
Cl. in Sib 1/2 (a2)  
Fag. 1/2 (a2)  
Cfag.  
Cr. 1/2  
Cr. 3/4  
Trbe 1 (a2)  
Trbe 2/3  
Trbn 1/2  
Tuba  
Timp. I  
Timp. IV  
Pfto medio  
Pfto grande  
Pf.  
Org. (Ped.)  
Vni I  
Vni II  
Vle  
Vlc.  
Cb. (div. a2)

3  
4

ffz p  
sub.  
molto  
molto

81  
82

unis.  
div. a2

- 92 -



Maestoso (♩ ≈ 72) *fff* sempre in rilievo, poco marcato

93

[illegible]

poco a poco incalzando

**491**

S. *arri în noi* *Pă-mînt lă- sat ca mîr- te- ni- ne* *De la pă- niuți, de*

A. *arri în noi* *Pă-mînt* *Pă-mînt*

T. *(A)* *Pă-mînt*

B. *(A)* *Pă-mînt*

Fl. picc. *(8)* *Loco*

Fl. 1/2 *ff*

Ob. 1/2 *a3* *ff*

Cl. 1/2 *a3* *ff*

Fag. 1/2 *ff*

Cfag. *(a2)* *ff*

Cr. 1/2 *(a2)* *ff*

3/4 *(a2)* *ff*

Trbe 1 *ff*

2/3 *ff*

Trbni 1/2 *ff*

Tuba 3 *ff*

ITimp. *ff*

II Tamt. *ff* *l.v.*

Pf. *ff* *marcato*

Arpa *ff*

Org. *ff*

Vni I *ff* *unis.*

Vni II *ff* *unis.*

Vle *ff* *div.* *unis.* *div.* *unis.* *div.*

Vlc. *ff*

Cb. *ff*



(sempre incalzando) --- → *Appassionato* (♩=120)

*f molto cantabile*

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written in G major (one sharp) and 4/4 time. The tempo is marked *Appassionato* (♩=120) and the mood is *f molto cantabile*.

**Vocal Soloist (Soprano):** The vocal line features a melodic phrase starting with "la strā-buni" and "Ca-sa' de grai-si de in-bi ne Pa". The lyrics are written in Italian.

**Orchestra:** The orchestration includes the following instruments:

- Flutes:** Fl. piccolo and Fl. 1/2.
- Oboes:** Ob. 1/2.
- Clarinets:** Cl. 1/2 in Sib.
- Bassoons:** Fag. 1/2.
- Cor:** Cr. 3/4.
- Trumpets:** Trbe 1/2, 3/4.
- Trumpets:** Trbni 3/4.
- Tuba:** Tuba 3/4.
- Timpani:** Timp.
- Percussion:** Camp. (Cymbal), Pf. (Piano).
- Arpa:** Arpa.
- Organo:** Org.
- Violins:** Vni I, Vni II.
- Viola:** Vle.
- Violoncello:** Vlc.
- Double Bass:** Cb.

The score includes various musical notations such as dynamics (e.g., *f*, *ff*, *mf*, *div.*), articulation (e.g., *acc.*, *stacc.*), and performance instructions (e.g., *Muta in Glerste*, *l.v.*, *l.v.v.*). The score is written in a clear, handwritten style with a focus on musical notation and lyrics.

*poco a poco decrescendo*

S. *mint cu oa-meni drepti și buni*  
A. *mint cu oa-meni drepti și buni*  
T. *mint cu oa-meni drepti și buni*  
B. *mint cu oa-meni drepti și buni*

501

*poco a poco decrescendo*

Fl. picc.  
Fl. 1/2  
Ob. 1/2/3  
Cl. 1/2/3 in Sib  
Fag. 1/2  
Cr. 1/2/3/4  
Trba 1

*poco a poco decrescendo*

I Timp.  
IV Taut.  
Arpa  
Org.  
Vni I  
Vni II  
Vle  
Vlc.  
Cb.

(sempre decrescendo) - - - - -

mp

molto

f molto cantabile, in rilievo

S. Solo  
S. tutti  
A.  
T.  
B.

Fl. piccolo  
Fl. 1/2

511

Fag. 1/2  
Cr. 1/2  
Cr. 3/4

(sempre decrescendo) - - - - - mp

I Timp.  
II Timp.  
III Vib.  
Arpa  
Cel.

Org.  
(sempre decrescendo)

Vni I  
Vni II  
Vle  
Vlc.  
Cb.



S. *solé*  
 S. *tutti*  
 A.  
 T.  
 B.

521

Cl. 1  
 in Sib

poco in rilievo  
 SOLO  
 mp *dolce*  
 mf *bun sostenuto*

Cel.  
 IV  
 Tamt.  
 III  
 Vibf.  
 Arpa  
 Org.  
 Vni I  
 Vni II  
 Vle  
 Vlc.  
 Cb.

Muta in Pianoforte  
 glissando  
 Arco

Pa-sham cea mai de  
 Pa-sham cea mai de  
 Pa-sham cea mai de  
 Pa-sham cea mai de

[illegible]

*poco allargando* ----- *Sonoro* (♩ N 120) *poco a poco calmando* -----

Score for a symphonic work, featuring vocal soloists and a full orchestra. The score is written in G major (one sharp) and 4/4 time. The tempo is marked *poco allargando* (slowing down), *Sonoro* (sonorous), and *poco a poco calmando* (gradually calming down). The tempo is indicated as 120 beats per minute (♩ N 120).

**Vocal Soloists:**

- S. solo (Soprano): 2, 3, 4, 2, 4, 2, 3
- S. tutti (Soprano): 4, 4, 4, 4, 4, 4, 4
- A. (Alto): 4, 4, 4, 4, 4, 4, 4
- T. (Tenor): 4, 4, 4, 4, 4, 4, 4
- B. (Bass): 4, 4, 4, 4, 4, 4, 4

**Instrumentation:**

- Fl. piccolo
- Fl. 1/2
- Ob. 1/2
- Cl. in Sib. 1/2
- Fag. 1/2
- Gfag.
- Cr. 1/2, 3/4
- Trbe 1/2
- Trbm 1/2
- I Timp.
- II Camp.
- IV Pto medio
- Arpa
- Pf.
- Org. (Ped.)
- Vni I
- Vni II
- Vle
- Vlc.
- Cb.

**Key Performance Indications:**

- ff* (fortissimo) and *f* (forte) are used frequently in the early sections.
- mf* (mezzo-forte) and *p* (piano) are used in the later sections.
- decrescendo* markings are present in the Arpa and Pf. parts.
- Muto in Taut.* (Mute in Taut.) is indicated for the Pto medio.
- l.v.* (lento) is indicated for the Pf. and Vni parts.



## 25

541

- 102 -

*ff*

*poco a poco incalzando* ----->

551

S. Ta-na de glo-ri Ro-ma-ni e U-ni-ti vom fi U-ni-ti vom fi

A. U-ni-ti vom fi U-ni-ti vom fi U-ni-ti vom fi

T. U-ni-ti vom fi U-ni-ti vom fi U-ni-ti vom fi

B. U-ni-ti vom fi U-ni-ti vom fi U-ni-ti vom fi

Fl. picc. *ff*

Fl.  $\frac{1}{2}$

Ob.  $\frac{1}{2}$   $\frac{3}{4}$  *ff*

Cl.  $\frac{1}{2}$   $\frac{3}{4}$  *ff*

in Sib

Fag.  $\frac{1}{2}$  *ff*

Cfag.

Cr.  $\frac{1}{2}$   $\frac{3}{4}$  *ff*

Trba 3 *ff*

Trbni  $\frac{1}{3}$   $\frac{3}{4}$  *ff*

Timp. *ff*

IV Tamt. *f*

III Vibf. *ff*

Pf. + Arpa *ff*

Org. *ff*

Vni I *div.* *ff* *unis.*

Vni II *div.* *ff* *unis.*

Vle *div.* *ff* *unis.*

Vlc. *ff* *unis.*

Cb. *ff*

(sempre incalzando) -----> poco calmando -----> Deciso (♩ = 120)

Handwritten musical score for a large orchestra and vocal ensemble. The score is written in Italian and includes the following parts:

- Vocalists:** S. (Soprano), A. (Alto), T. (Tenor), B. (Bass). The lyrics are: "u-ni-ti-vam fi-u-ni-ti-de ne-în-vi-us de ne-în-vi-us de ne-în-vi-us".
- Flutes:** Fl. picc. (Piccolo Flute), Fl. 1/2 (Flute 1/2).
- Oboes:** Ob. 1/2 (Oboe 1/2).
- Clarinets:** Cl. 1/2 (Clarinet 1/2).
- Bassoons:** in Sib. 3/4 (Bassoon in Sib. 3/4).
- Fagots:** Fag. 1/2 (Fagot 1/2).
- Contrabassoon:** Crag. (Contrabassoon).
- Trumpets:** Trbe 1/2 (Trumpet 1/2).
- Trumpets:** Trbm 1/2 (Trumpet 1/2).
- Tuba:** Tuba.
- Timpani:** Timp. (Timpani).
- Tam-tam:** Tamt. (Tam-tam).
- Percussion:** Pto medio (Percussion medio).
- Vibraphone:** Vibf. (Vibraphone).
- Piano:** Pf. + Arpa (Piano + Arpa).
- Organ:** Org. (Organ).
- Violins:** Vni I (Violin I), Vni II (Violin II).
- Viola:** Vle (Viola).
- Violoncello:** Vlc. (Violoncello).
- Double Bass:** Cb. (Double Bass).

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *l.v.*). A large number "561" is written in the center of the page.



*molto allargando*

sub. P *molto* *fff*

S. *vins de* *de ne-<sup>m</sup>* *vins*

R. A. *vins*

O. T. *(4) p.*

U. B. *p.*

Fl. picc. *(a3) p.* *sub. P* *molto* *fff*

Fl.  $\frac{1}{2}$

Ob.  $\frac{1}{2}$   $\frac{2}{3}$  *(a3) p.* *sub. P* *molto* *fff* *(1+2) 3*

Cl.  $\frac{1}{2}$   $\frac{2}{3}$  *(a3) p.* *sub. P* *molto* *fff* *(1+2) 3*

in Sib

Fag.  $\frac{1}{2}$   $\frac{2}{3}$  *(a3) p.* *sub. P* *molto* *fff*

Cfag.

Cr.  $\frac{1}{2}$   $\frac{2}{3}$  *sub. P* *molto* *fff*

Trbe  $\frac{1}{2}$   $\frac{2}{3}$  *sub. P* *molto* *fff*

Trbui  $\frac{1}{2}$   $\frac{2}{3}$  *sub. P* *molto* *fff*

Tuba *sub. P* *molto* *fff*

I Timp. *sub. P* *molto* *fff*

II Pli acuto *sub. P* *molto* *fff*

IV Tountam *sub. P* *molto* *fff*

III Vibf. *sub. P* *molto* *fff*

Pf. + Arpa *sub. P* *molto* *fff* *(84)*

Org. *sub. P* *molto* *fff*

Vni I *sub. P* *molto* *fff*

Vni II *sub. P* *molto* *fff*

Vle *sub. P* *molto* *fff*

Vlc. *sub. P* *molto* *fff*

Cb. *sub. P* *molto* *fff*

571

secco

secco

sub. P *molto* *fff* - 105 -

(27' / 20'45")

Buenos Aires, 7-XII-1987

DURATA: ca 22'

Serban NICHIFOR

(1988)

SINFONIA A VI-A, "ARCURI IN TIMP"

ESECUTORI

- Flauto piccolo
- 2 Flauti
- 3 Oboi - Ob. 3 muta anche in Corno inglese
- 3 Clarinetti in Si b
- 2 Fagotti
- Controfagotto
  
- 4 Corni in Fa
- 3 Trombe in Do
- 3 Tromboni
  
- 4 Percussione: - I.) Timpani, 3 Piatti (piccolo, medio, grande);  
- II.) Campane, Campanelli, Silofono, 3  $\Delta$  (piccolo, medio, grande), 3 Tom-toms (acuto, medio, grave), Frusta, Gran cassa;
- III.) Campane, Campanelli, Vibrafono, 2 Cinelli, Maracas;
- IV.) 3 Piatti (piccolo, medio, grande), Tam-tam, Campane, Silofono, Batteria di Jazz.  
(NB - Instrumentele subliniate se folosesc în comun)
  
- Pianoforte
- Celesta
- Arpa
  
- Archi (16/14/12/10/8)

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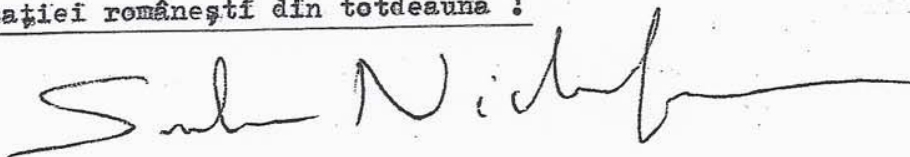


SIMFONIA A VII-A, "ARCURI ÎN TIMP"

Simfonia a VII-a, "Arcuri în timp" a fost concepută ca un elogiu adus muncii - acest factor esențial în definirea personalității umane atât la nivelul individual, cât și la cel național. În acest sens, Ateneul Român (ce și-a sărbătorit recent centenarul) reprezintă un adevărat simbol al continuității culturii și civilizației românești, constituite în timp grație muncii nenumăratelor generații de creatori.

Dimensiune fundamentală a culturii românești, muzica și-a demonstrat permanent vocația universală, începând cu tezaurul folclorului nostru multi-milenar. Gândită în acest spirit, Simfonia a VII-a se desfășoară într-o amplă formă anamorfotică, a cărei macro-structură este determinată de sugestile trans-stilistice ale unei unice teme de sorginte populară, temă sintetizată din elemente constitutive ale unei "clase de melodii" cuprinse în culegerile lui Gheorghe CUCU, Béla BARTÓK și Traian MÎRZA. Avînd o micro-structură pendulatorie cu substrat hexacordic și o ritmică obstinată asemănătoare medievalului "Modus Secundus" (alternînd Brevis cu Longa imperfecta), această temă românească devine arhetipul unor proiecții anamorfotice atingînd zone distincte ale muzicii universale în evoluția ei istorică.

Privit din apropiere, un tablou anamorfotic pare disproporționat, pentru că, din perspectivă, el să își releve echilibrul formelor. Prin analogie, muzica anamorfotică pare a avea în detaliu o structură de colaj, pentru că, la sfîrșitul audierii, să i se evidențieze tocmai caracterul unitar al discursului sonor. Este și cazul Simfoniei a VII-a, în care inflexiunile baroce, romantice și enesienne ale proiecțiilor anamorfotice au scopul de a reliefa imaginea complexă a Ateneului Român ca palat al muzicii și, în același timp, ca indestructibil monument al culturii, al civilizației românești din totdeauna !



( Serban NICHIFOR

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### SIMFONIA A VI-A, "ARCURI ÎN TIMP"

Simfonia a VI-a, "Arcuri în Timp" reprezintă un omagiu adus muncii, ca factor esențial al progresului civilizației noastre.

Concepută și în intenția de a reliefa vocația universală a folclorului muzical românesc, Simfonia a VI-a este structurată în trei părți ("Passacaglia", "Intermezzo" și "Anamorfosi") ce implică proiectarea în perspective sonore aparent diferite a unei unice teme de sorginte populară. Multiplele valențe trans-stilistice ale acestei teme sînt subsumate unui flux continuu generalizator, evidențiind posibilitățile constructive ale unei dezvoltări simfonice de tip anamorfotic (și deci eminamente monotematic) în elaborarea edificiului sonor.

Această muzică - ce se dorește a fi cît mai naturală, mai accesibilă - urmărește realizarea unei comunicări directe cu marele public.

Serban Nichifor -  
'Șerban NICHIFOR

București, 12-XII-1988

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# SIMFONIA A VI-A

Serban Nichifor  
(10-IV-12-XII-1988)

Durata: n22'

- pe o veche temă de colindă -

["Arcuri în Timp", 1888-1988]

Pentru LIANA

## 1.) PASSACAGLIA

Motto: "Labor Omnia Vincit Improbus"

Larghetto n60

Handwritten musical score for the first movement, "PASSACAGLIA", in 3/4 time, marked "Larghetto" and "n60". The score is written for a symphony orchestra and includes vocal parts for Soprano (Camp.), Alto (Ptho gr.), Tenor (Taut.), and Bass (Cb. (div. a 2)). The lyrics are in Romanian, with the motto "Labor Omnia Vincit Improbus" at the top right.

The score is divided into three systems, each containing staves for various instruments and voices. The first system includes staves for Camp., Ptho gr., Taut., Vlc., Cb. (div. a 2), and a vocal part. The second system includes staves for Camp., Ptho gr., Taut., Arpa, Vni II (div. a 2), Vle (div. a 2), Vlc., Cb. (div. a 2), and a vocal part. The third system includes staves for Fl. 1/2, Vibf., Ptho gr., Taut., Arpa, Vni I, Vni II (div. a 2), Vle (div. a 2), Vlc., Cb. (div. a 2), and a vocal part.

Key markings and dynamics include: *ppp*, *pp*, *l.v.*, *arco*, *ad lib.*, *p*, *leggiere*, *in rilievo*, *poco*, *unis*, and *8v*. The score also includes a copyright notice: "Copyright © by Serban NICHIFOR (SABAM, UCMR-ADA) IPI Name No. 48376567 IPI Base No. I-000391194-0".



Fl.  $\frac{4}{2}$  (a2) 31

Trbne 1  $\text{B}\flat$  Solo

Vib.  $\text{III}$  *mp dolce, ma in rilievo*

Ptto gr.  $\text{I}$

Tamt.  $\text{IV}$

Celente

Arpa

Vni I (div. a 2) *pp dolce*

Vni II (div. a 2)

Vle (div. a 2)

Vlc.

Cb.

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*poco animando* n 82

Ob. 1

Trbne 1  $\text{B}\flat$

Ptto gr.  $\text{I}$

Tamt.  $\text{IV}$

Cel.

Arpa

Vni I (div. a 2) *pp dolce*

Vni II (div. a 2)

Vle (div. a 2)

Vlc.

Cb.



poco animando ----- 82

41

Ob. 1 & 2

Cl. 1 in Sib

Cr. 1 3/4

Enelli II

PH. I & II

Tamt. IV

Cel. (81)

Arpa (81)

Vni. I (div. a 2)

Vni. II (div. a 2)

Vle. (div. a 2)

Vlc.

Cb. (div. a 2)

mf

Con Sordini

mf

mp

p

mf

mf

mp

mp

mp

poco a poco precipitando -----

51

Ob. 2

Cl. 1 in Sib

Cr. 1 3/4

Enelli III

Vibf.

Tamt. IV

Arpa (81)

Vni. I (div. a 2)

Vni. II (div. a 2)

Vle. (div. a 2)

Vlc.

Cb. (div. a 2)

mf

unis.

-3-



(sempre precipitando)  $\rightarrow$   $\boxed{\bullet \sim 100}$

81

61

8↑

Fl.

Ob.

cl.

Cr.

Vibf.

IV  
P.H. medic  
gr.


IV  
Tamt


Atpa

Pf

 $\text{Mn}^{2+}$ 

Vni II  
(div. a2)

Vle   
(div. a 2)

Vlc. 

Cb.

Arco m.f pesante



poco a poco allargando... Appassionato | n. 72

Fl. piccolo (8<sup>a</sup>)  
Fl. 1/2  
Ob. 1/2  
Cl. in Sib. 1/2  
Fag. 1/2  
Cr. 1/2, 3/4  
C. nelli II, IV  
P. nelli medio gr. IV  
Tamt.  
Arpa  
Pf.  
Vni I  
Vni II (div. a 2)  
Vle (div. a 2)  
Vlc.  
Cb. (div. a 2)

Handwritten musical score for orchestra, measures 71-72. The score includes parts for Fl. piccolo, Fl. 1/2, Ob. 1/2, Cl. in Sib. 1/2, Fag. 1/2, Cr. 1/2, 3/4, C. nelli II, IV, P. nelli medio gr. IV, Tamt., Arpa, Pf., Vni I, Vni II (div. a 2), Vle (div. a 2), Vlc., and Cb. (div. a 2). The tempo/mood is marked "poco a poco allargando... Appassionato". The score features various dynamics (f, molto, sfz, l.v.) and articulations (accents, slurs). Measure 71 is marked with a box containing "71". Measure 72 is marked with a box containing "72". The score ends with a double bar line and repeat signs.



poco a poco accelerando ----->

Fl. picc. *(a2)*

Fl. 1/2 *(a2)*

Ob. 1/2 *(a2)*

Cl. in Sib 2/3 *(a2)*

Fag. 1/2 *(a2)*

Cr. 1/2 3/4

Trba 1

II Cnelli

IV Pti gr. *l.v.*

IV Tamt. *l.v.*

Arpa *(84)*

Pf. *(84)*

Vni I

Vni II

Vle (div. a 3)

Vlc.

Cb. (div. a 2)

*[Solo]*

*accelerando*

- 6 -



Fl. picc.  
Fl. 1/2  
Ob. 1  
Ob. 2/3  
Cl. in Sib. 1/3  
Fag. 1/2  
Cfag.  
Cr. 1/2  
Cr. 3/4  
Trba 1

III Vibf.  
IV Pto medio

Arpa

Pf.

Vni I (div. a 2)  
Vni II  
Vle (div. a 3)  
Vlc. (div. a 2)  
Cb. (div. a 2)



poco a poco accelerando -  $\text{ff}$   $\text{♩} \sim 100$

Fl. picc.  $\text{ff}$  91

Fl.  $\frac{1}{2}$   $\text{ff}$

Ob. 1  $\text{ff}$

Ob. 2  $\text{ff}$

Cl. in Sib 2  $\text{ff}$

Fag. 1  $\text{ff}$

Cfag.  $\text{ff}$

Cr. 1  $\text{ff}$

Cr. 2  $\text{ff}$

Cr. 3  $\text{ff}$

Cr. 4  $\text{ff}$

Trbe 1  $\text{ff}$

Trbe 2  $\text{ff}$

Trbni  $\frac{1}{2}$   $\text{ff}$

Trbni  $\frac{2}{3}$   $\text{ff}$

Timp.  $\text{ff}$

Vibf.  $\text{ff}$  Mista in Campanelli

Ptto medio  $\text{ff}$   $\text{lv.}$

Campane  $\text{ff}$

Arpa  $\text{ff}$

Pf.  $\text{ff}$

Vni I  $\text{ff}$

Vni II  $\text{ff}$

Vle (div. a 3)  $\text{ff}$

Vlc. (div. a 2)  $\text{ff}$

Cb. (div. a 2)  $\text{ff}$

unis.

- 8 -



*sempre precipitando*

N 120

*Subito Pesante (N 90)*

Handwritten musical score for orchestra and piano. The score is divided into two main sections: *sempre precipitando* (N 120) and *Subito Pesante (N 90)*. The tempo change is marked at measure 101.

**Instrumentation and Parts:**

- Fl. picc. (Flute piccolo)
- Fl. 1/2 (Flute 1/2)
- Ob. 1/2/3 (Oboe 1/2/3)
- Cl. 1/2/3 in Sib (Clarinet 1/2/3 in Sib)
- Fag. 1/2 (Bassoon 1/2)
- Cfag. (Contrabassoon)
- Cr. 1/2/3/4 (Corn 1/2/3/4)
- Trbe 1/2/3 (Trumpet 1/2/3)
- Trbni 1/2/3 (Trumpet 1/2/3)
- Timp. I (Timpani I)
- C-melli (Cymbals)
- Campane II (Bells II)
- Arpa (Harp)
- Pf. (Piano)
- Vni I (Violin I)
- Vni II (div. a 2) (Violin II, divided a 2)
- Vle (Viola)
- Vlc. (Violoncello)
- Cb. (div. a 2) (Double Bass, divided a 2)

**Key Performance Indicators and Markings:**

- Tempo/Character:** *sempre precipitando* (N 120) and *Subito Pesante (N 90)*.
- Dynamic Markings:** *ff* (fortissimo), *fff* (fortississimo), *sfz* (sforzando), *div.* (divisi), *un.* (unison).
- Rehearsal/Section Markers:** 101, 81, 84.
- Other Notations:** *gliss* (glissando), *tr* (trill), *div. a 2* (divided a 2), *un.* (unison).



poco a poco allargando-----

Fl. picc.  $\text{ff}$   $f$   $p$

Fl.  $\frac{1}{2}$   $\text{ff}$   $f$   $p$

Cl.  $\frac{1}{2}$  in Sib  $\frac{2}{3}$   $\text{ff}$   $f$   $p$

Fag.  $\frac{1}{2}$   $\text{ff}$   $f$   $p$   $\text{mf}$   $\text{molto}$

Cfag.  $\text{ff}$   $f$   $p$   $\text{mf}$   $\text{molto}$

Cr.  $\frac{1}{2}$   $\text{ff}$   $f$   $p$   $\text{mf}$   $\text{in rilievo}$   $\text{molto}$

Cr.  $\frac{3}{4}$   $\text{ff}$   $f$   $p$   $\text{mf}$   $\text{in rilievo}$   $\text{molto}$

Trbe 1  $\text{ff}$   $f$   $p$   $\text{molto}$

Trbe 3  $\text{ff}$   $f$   $p$   $\text{molto}$

Trbni 1  $\text{ff}$   $f$   $p$   $\text{mf}$   $\text{molto}$

Trbni 2  $\text{ff}$   $f$   $p$   $\text{mf}$   $\text{molto}$

Trbni 3  $\text{ff}$   $f$   $p$   $\text{mf}$   $\text{molto}$

Timp. I  $\text{ff}$   $f$   $p$   $\text{mf}$   $\text{molto}$

Camp. II  $\text{ff}$   $f$   $p$   $\text{mf}$   $\text{molto}$

Ptto medio  $\text{ff}$   $f$   $p$   $\text{mf}$   $\text{molto}$

Arpa  $\text{gliss.}$   $\text{ff}$   $f$   $p$   $\text{mf}$   $\text{molto}$

Pf.  $\text{ff}$   $f$   $p$   $\text{mf}$   $\text{molto}$

Vni I  $\text{ff}$   $f$   $p$   $\text{mp liscio sempre}$   $\text{poco}$   $\text{piu}$

Vni II (div. a 2)  $\text{ff}$   $f$   $p$   $\text{mp liscio sempre}$   $\text{poco}$   $\text{piu}$

Vle (div. a 2)  $\text{ff}$   $f$   $p$   $\text{mp liscio sempre}$   $\text{poco}$   $\text{piu}$

Vlc. (div. a 2)  $\text{ff}$   $f$   $p$   $\text{mp liscio sempre}$   $\text{poco}$   $\text{piu}$

Cb.  $\text{ff}$   $f$   $p$   $\text{mp liscio sempre}$   $\text{poco}$   $\text{piu}$

Ch. 1-4  $\text{mp}$   $\text{Pizz}$   $\text{molto}$

Tutti  $\text{molto}$

Arco  $\text{molto}$

$\text{mp} - 10 -$



Deciso n. 72

111

Cr.  $\frac{1}{2}$   $\frac{3}{4}$

Timp.  $\frac{1}{2}$

Camp.  $\frac{1}{2}$

Ptho medio  $\frac{1}{2}$

Vni I  $\frac{1}{2}$

Vni II (div. a 2)  $\frac{1}{2}$

Vle  $\frac{1}{2}$

Vlc.  $\frac{1}{2}$

Cb.  $\frac{1}{2}$

*ff* *l.v.* *simile* *simile* *simile* *simile*

Fl. 1  $\frac{1}{2}$

Fl. 2  $\frac{1}{2}$

Cl. 1  $\frac{1}{2}$

in Sib 2  $\frac{1}{2}$

Corni  $\frac{1}{2}$   $\frac{3}{4}$

Arpa  $\frac{1}{2}$

1<sup>o</sup> solo  $\frac{1}{2}$

Vni I  $\frac{1}{2}$

l'altri  $\frac{1}{2}$

Vni II (div. a 2)  $\frac{1}{2}$

Vle  $\frac{1}{2}$

Vlc.  $\frac{1}{2}$

Cb.  $\frac{1}{2}$

*liscio* *liscio* *liscio* *liscio* *liscio*

*leggiere* *Sub. mp dolce ma in rilievo* *Sub. p liscio* *liscio* *Sub. p liscio*

*Pizz.* *Sub. p ritmico*



1. Fl. (F#) 2. Fl. (F#) 1. Cl. in Sib. 2. Cl. in Sib. Arpa Vni I. Vni II. (div. a 2) Vle. (div. a 2) Vlc. Cb.

121

84

Fl. piccolo (84) 1. Fl. (84) 2. Fl. (84)

131

II. Corno

84

Arpa

Tutti

Vni I. (Tutti) Vni II. (div. a 3) Vle. (unis.) Vlc. (div. a 2) Cb. (div. a 2)

Arco



[illegible]



141

Fl. piccolo  $\text{b}p$

Fl. 1  $\frac{1}{2}$   $\text{a}2$   $\text{b}p$

Ob. 2  $\frac{1}{2}$   $f$

Ob. 3  $\frac{1}{2}$   $f$

Cl. in Sib  $\frac{1}{2}$   $\text{a}2$   $\text{b}p$

Fag.  $\frac{1}{2}$   $\text{a}2$   $\text{b}p$

Cfag.  $\text{d.}$   $\text{p.}$

Cr.  $\frac{1}{3}$   $\text{a}2$   $\text{SOLO}$   $f$  *in rilievo*

Cr.  $\frac{2}{4}$   $\text{a}2$   $\text{f}$

Trba 1  $\text{b}p$   $7$   $f$

Trba 3  $\text{d.}$   $\text{p.}$

Trba 3  $\text{d.}$   $\text{p.}$

Timp.  $\text{I}$   $\text{b}p$   $\text{mf sostenuto}$

C. melli.  $\text{II}$   $\text{b}p$   $\text{mf sostenuto}$

Vib.  $\text{III}$   $\text{b}p$   $\text{mf sostenuto}$

Cel.  $\text{b}p$   $\text{mf sostenuto}$

Arpa  $\text{f ritmico}$

Vni I  $\text{div. a}3$   $\text{f in rilievo}$

Vni II  $\text{div. a}3$   $\text{f in rilievo}$

Vle  $\text{div. a}3$   $\text{f in rilievo}$

Vlc.  $\text{div. a}3$   $\text{f in rilievo}$

Cb.  $\text{div. a}3$   $\text{f in rilievo}$



poco allargando - - - →

Ob. 1/2 3/4

Cl. 1/2 3/4 in Sib

Fag. 1/2 (a2)

Cfag.

Cr. 1/3 2/4 (a2)

Trba 1/2

Trbne 3/4

Timp. I

Vib. III

Arpa

Vni I (div. a2)

Vni II (div. a3)

Vle (div. a2)

Vlc.

Cb. (div. a2)

Senza Sord.

mf

molto

gliss.

-15-



Handwritten musical score for a symphony orchestra, featuring various instruments and dynamic markings.

**Fl. picc.**  $ff$   $a_2$  (8<sup>a</sup>)

**Fl. 1**  $a_2$  (8<sup>a</sup>)

**Ob.**  $a_2$   $ff$

**Cl. in Sib**  $(a_2)$   $ff$

**Fag. 1**  $(a_2)$   $ff$

**C. fog.**  $ff$

**Cr.**  $\frac{1}{2}$   $\frac{3}{4}$   $a_4$   $ff$

**Trba 1**  $ff$

**Trbn**  $ff$

**I Timp.**  $ff$

**II Silofono**  $ff$

**III C. nelli**  $ff$

**Pf.**  $ff$

**Arpa**  $ff$

**Vni I**  $(div. a_2)$   $ff$

**Vni II**  $(div. a_3)$   $ff$

**Vle**  $(div. a_2)$   $ff$

**Vlc.**  $ff$

**Cb.**  $(unis.)$   $ff$

**16**

**151**



Fl. picc.  $\frac{1}{2}$  (a2)  
Fl.  $\frac{1}{2}$  (a2)  
Ob.  $\frac{1}{2}$  (a2)  
Cl.  $\frac{1}{2}$  (a2)  
in Sib  $\frac{3}{4}$   
Fag.  $\frac{1}{2}$  (a2)  
Cfag.  
Cr.  $\frac{1}{2}$  (a4)  
Trba 1  
Trbni  
Timp.  
Silafono  
G. melli  
Vib.  $\frac{1}{2}$  (secco)  
Pf.  
Arpa  
Vni I (div. a2)  
Vni II (div. a3)  
Vle (div. a2)  
Vlc.  
Cb.



Grandioso (l'istesso tempo)

[illegible]



161

Fl. piccolo

Fl. 1/2 (a2) 8

Ob. 1/2 (a2)

Cl. in Sib 1/2 (a2)

Fag. 1/2 (a2)

Cfaga

Cr. 1-3 2-4

Trbe 1/2

Trbni 1/2

Timp. I

Pfto grande IV

Cnelli III

Pf. (84) (82)

Arpa

Vni I

Vni II (unis.)

Vle (div. a2)

Vlc.

Cb.

secco

secco

secco

unis



Sub. Tranquillo N 80

*semplice, in rilievo*

Fl. picc. *4 e Lontano*

Fl. 1

*sub. P semplice, in rilievo*

*p semplice, in rilievo*

Ob.

*sub. PP sotto voce*

*sub. PP sotto voce*

*sub. p semplice, in rilievo*

*poco*

Cl. in Sib

*sub. PP sotto voce*

*sub. PP sotto voce*

*poco*

*poco*

Fag.

*sub. PP sotto voce*

*sub. PP sotto voce*

*poco*

P<sup>IV</sup>to picc.

3 <sup>II</sup> *picc. med. gr.*

*sub. PP sotto voce*

*d'al niente*

*poco a poco*

Arpa

*p poco*



Fl. picc.   
 Fl. 1/2   
 Ob. 1   
 Ob. 2/3   
 Cl. in Sib   
 Fag. 1/2   
 C. fag.   
 Cr. 1/2   
 Cr. 3/4   
 I Timp.   
 IV 3 P.H. ac. med. gr.   
 III C. nelli   
 II Silofono   
 Pf.   
 Arpa   
 Vni I (div. a 2)   
 Vni II (div. a 2)   
 Vle   
 Vlc.   
 Cb.



Fl. piccolo

Fl. 1/2

Ob. 1/2

Cl. in Sib. 1/2

Fag. 1/2

Cfag.

Cr. 1/2

Cr. 3/4

I  
Timp.

IV  
3 Pff. ac. mod. gr.

III  
Cnelli

II  
Silofo.

Pf.

Arpa

Vni I (div. a 2)

Vni II (div. a 2)

Vle

Vlc.

Cb.

*molto*



*ben f in rilievo, molto espressivo*

**Solo**

Fl. picc. **Solo** **8↑**

Fl. 1/2 **Solo** **(a2)** *ben f in rilievo, molto espressivo*

Ob. 1 **Solo** *ben f in rilievo, molto espressivo*

Ob. 2/3 **(a2)**

Cl. in Sib 1 **Solo** *ben f in rilievo, molto espressivo*

Cl. 2/3 **(a2)**

Fag. 1/2 **(a2)** *Sostenuto*

Cfag. *Sostenuto*

Cr. 1/2 *ben f marcato*

Cr. 3/4 *ben f marcato* *Simile*

Trbe 1 **Solo** *ben f in rilievo, molto espressivo*

Trbe 2/3 *ben f sonoro*

I Timp. *ben f marcato*

IV Tamt. *rife*

III C-melli *ben f*

II Silofono *ben f*

Pf. *ben f*

Arpa **8↑**

Vni I *unis.* *ben f detache* *Simile*

Vni II (div. a2) *ben f marcato*

Vle *ben f marcato*

Vlc. *ben f sostenuto*

Cb. *ben f sostenuto*



181

Fl. picc. (a2)

Fl.  $\frac{1}{2}$  (a2)

Ob. 1 (a2)

Ob. 2/3 (a2)

Cl. 1

Cl. in Sib 2/3 (a2)

Fag. 1/2 (a2)

Cfag.

Cr. 1/2

Cr. 3/4

Trbe 1

Trbe 2/3

I Timp.

IV Taut.

III Cnelli

II Silofono

Pf.

Arpa

Vni I

Vni II

Vle

Vlc.

Cb.



Ardente, Marcatissimo (l'istesso tempo)

Handwritten musical score for a symphony orchestra, featuring various instruments and their parts. The score is written on multiple staves, with dynamic markings (ff, ffz, f, p, ppp) and performance instructions (in rilievo, vibrato e ben sostenuto, secco, sostenuto, simile) throughout. The instruments listed include Fl. pic., Fl. 1 & 2, Ob. 1 & 2, Cl. in Sib., Fag., C. fag., Cr. 1 & 2, Trbe 1 & 2, Trbn 1 & 2, Timp., Pti. ac. med. gr., Taut., Emelli, Silofono, 3 Tom-toms (ac. med. gr.), Pf., Arpa, Vni I & II, Vle, Vlc., and Cb. The score is marked with a large 'ff' (fortissimo) and includes a section labeled 'in rilievo' (in relief) and 'vibrato e ben sostenuto' (vibrato and well sustained). The bottom of the page is marked with the number '-25-'.



Handwritten musical score for a symphony orchestra, page 191. The score is written in G major (one sharp) and 3/4 time. The instruments and parts are as follows:

- Fl. picc.** (Flute piccolo): Part 1, marked (81).
- Fl.** (Flute): Part 2, marked (81).
- Ob.** (Oboe): Part 3, marked (a3).
- Cl. in Sib** (Clarinet in B-flat): Part 4, marked (a2).
- Fag.** (Bassoon): Part 5, marked (a2).
- Cr.** (Corn): Part 6, marked (a2).
- Trbe** (Trumpet): Part 7, marked (a2).
- Trbni** (Trumpet): Part 8, marked (a2).
- Timp.** (Timpani): Part 9, marked (a2).
- 3 Pfti ac. med. gr.** (Three Piccolo Flutes): Part 10, marked (a2).
- Tamt.** (Tamtam): Part 11, marked (a2).
- 3 Tont. ac. med. gr.** (Three Tom-toms): Part 12, marked (a2).
- Pf.** (Piano): Part 13, marked (a2).
- Arpa** (Harp): Part 14, marked (a2).
- Vni I** (Violin I): Part 15, marked (a2).
- Vni II** (Violin II): Part 16, marked (a2).
- Vle** (Viola): Part 17, marked (a2).
- Vlc.** (Violoncello): Part 18, marked (a2).
- Cb.** (Contrabass): Part 19, marked (a2).

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- poss.** (possible)
- secco** (dry)
- possibile** (possible)
- div.** (divisi)
- simile** (simile)
- ff** (fortissimo)
- lv** (lento)
- gloss.** (glossy)

The page number 191 is written in the top right corner. The page number 818 is written at the bottom right.



Sub. Misterioso, Lontano e Largo, quasi senza tempo **N 48**

Ob. 1 **SOLO** **3/4**  
*sub. p dolce e cantabile, in rilievo*  
*perdersi*

Trba 1 **SOLO** **4**  
*Can Sordino* *p dolce e*

**IV**  
 Pto acuto *sub. PP dolce, poco in rilievo*  
**III**  
 Vibf. *l.v.* *d'al niente* *l.v.* *l.v.* *l.v.*

**Vni II**  
 (div. a 3) *sub. PP dolce e liscio*

**Vle**  
 (div. a 2) *sub. PP dolce e liscio*

**4 Vlc. (1-4)**  
**4 Cb. (1-4)**  
*Pizz.* *PP poco marcato* *Pizz.* *PP poco marcato*

Ob. 1 **4/4**  
*cantabile, in rilievo.*

Trba 1 *poco*

**IV**  
 Pto ac. *PP* *poco*

**III**  
 Vibf. *l.v.* *l.v.* *l.v.* *l.v.*

**Vni II**  
 (div. a 3)

**Vle**  
 (div. a 2)

**Vlc.**  
**Cb.**



Sub. Allegro ♩ N 120 Sub. Lontano e Largo ♩ N 48

Fl. pic. 4 3  
 Fl. 1 4 4  
 Ob. 1 201 fff Sonoro  
 Ob. 2 3 fff Sonoro  
 Cl. 1 a3 fff Sonoro  
 in Sib 3 7 fff Sonoro  
 Fag. 1 2 fff Sonoro  
 C. fog. 1 2 3 4  
 Cr. 1 2 3 4  
 Trbe 1 2 3  
 Trbni 1 2 3  
 Timp. I IV  
 Pto ac. III  
 Vibf. I II  
 Vni I (div. a 2)  
 Vni II (div. a 2)  
 Vle (div. a 2)  
 Vlc. (Tutti)  
 Cb. (Tutti)

Ob. 3 *mute* in Corno inglese

*sempre PP leggiero e dolce*

*sempre PP leggiero e dolce*

*sempre PP dolce e liscio*

*sempre PP leggiero e dolce*

*sempre PPP liscio e leggerissimo*

*sempre PP leggiero e dolce, come eco*

*sempre PP dolce e liscio (arco ad*

Cr. 1 2 3 4

Pto ac. IV III

Vibf. I II

Vni I (libitum)

*Con sordini*

*PPP eco*

*Con sordini*

*PPP eco*

*perdendosi*

*l.v.*

*PPP eco*

*l.v.*

*attacca subito*

*poco p*

211

4  
4

(8'15")

(21-IV)  
orch. 29-VI



immaterialo (♩ 48) 2.) INTERMEZZO

IV Ptho gr. *PPP poco marcato l.v.*

Celista *4/4*

Arpa *PP fluido*  
*Ped poco marcato l.v.*

Pf. *PPP fluido*  
*Ped*

Vni I *PP dolce, ma in rilievo*

*Simile Ped. l.v.*

*Simile Ped. l.v.*

*poco*

IV Ptho gr. *PPP sempre l.v.*

Celista + Pf. (a 2.) *pp sempre*

Arpa *l.v.*

Vni I *pespressione*

Vni II (div. a 4)

Vle *sub. PPP*

*PP*

IV Ptho gr. *l.v.*

Celista + Pf. (a 2.) *221*

Arpa *(86)*

Vni I *uniss. V*

Vni II (div. a 4)

Vle (div. a 3) *PP*

*poco*

*poco*

*poco*



Ob. 1

C. i.

Cr.  $\frac{1}{2}$   
 $\frac{3}{4}$

Vib. f.  $\frac{3}{4}$

Cel. + Pf. (a 2)

Pf. + Arpa (a 2)

Arpa

Vni I

Vni II (div. a 4)

Vle (div. a 3)

Vlc.

Fl. 1

Ob. 1

C. i.

Cr.  $\frac{1}{2}$   
 $\frac{3}{4}$

Vib. f.  $\frac{3}{4}$

Pf. + Arpa (a 2)

Vni I

Vni II (div. a 4)

Vle (div. a 3)

Vlc. (div. a 2)

*Senza Sordini*

*Senza Sordini*

*mp*

*mp*

*pp*

*pochissimo*

*pp*

*poco a poco animando*

*mp*

*p*

*div. a 2*

*mp*

*poco*

*poco*

*231*

*(Sempre poco a poco animando)*

*poco*

*div. a 3*

*div. a 2*

-30-



[illegible]







polo a polo

affrettando

affrettando --- → Appassionato (♩ ~ 72)

[illegible]



Handwritten musical score for a symphony orchestra, page 34. The score is written in G major (one sharp) and 2/4 time. The instruments and parts are as follows:

- Fl. picc.** (Flute piccolo): Treble clef, G major key signature.
- Fl. 1/2** (Flute 1/2): Treble clef, G major key signature.
- Ob. 1/2** (Oboe 1/2): Treble clef, G major key signature.
- C. i.** (Clarinet in C): Treble clef, G major key signature.
- Cl. in Sib. 2/3** (Clarinet in B-flat 2/3): Bass clef, G major key signature.
- Fag. 1/2** (Bassoon 1/2): Bass clef, G major key signature.
- Cfag.** (Contrabassoon): Bass clef, G major key signature.
- Cr. 1/2 3/4** (Cornet 1/2 3/4): Bass clef, G major key signature.
- Trbni 1/2 3** (Trumpet 1/2 3): Treble clef, G major key signature.
- Timp.** (Timpani): Treble clef, G major key signature.
- III C-melli** (Cymbal melli): Treble clef, G major key signature.
- Pf. + Arpa (a 2)** (Piano and Arpa): Treble clef, G major key signature.
- Vni I** (Violini I): Treble clef, G major key signature.
- Vni II** (Violini II): Treble clef, G major key signature.
- Vle** (Viola): Treble clef, G major key signature.
- Vlc.** (Violoncello): Bass clef, G major key signature.
- Cb.** (Contrabasso): Bass clef, G major key signature.

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The dynamic markings *ben f* (beyond fortissimo) are repeated throughout the score. The page number **-34-** is written at the bottom center.



poco rall. - mP dolce - Lontano (n°66)  
SOLO (7) sempre in rilievo

Fl. piccolo  
Fl. 1/2  
Ob. 1/2  
C.v.  
Cl. 1/2 in Sib  
Fag. 1/2  
C.fag.  
Cr. 1+3  
Cr. 2+4  
Tbn. 1/2  
Tbn. 3  
Timp.  
IV  
2 P.H. ac. gr.  
Cel.  
Arpa  
Pf.  
Vni I  
Vni II (div. a 3)  
Vle (div. a 2)  
Vlc.  
Cb.

sub. PPP immaterial  
l.v.  
molto  
mp  
poco in rilievo  
l.v.  
l.v.  
sub. P leggero e ritmico  
Pizz. unis.  
Pizz. unis.  
sub. P leggero e ritmico  
Vlc. Solo  
PP

251



Fl. picc.  
Fl. 1

*mp dolce, sempre in rilievo*

Pfho <sup>IV</sup> acuto

*poco* **PP**

Cel.

Vni I  
(div. a 4)

Vni II

Vle

Vlc. 1+2  
Soli

*sempre PP liscio*



Handwritten musical score for a symphony orchestra, page 37. The score is written in G major (one sharp) and 4/4 time. The instruments and parts are:

- Fl. piccolo**: Treble clef, key signature of one sharp.
- Fl. 1**: Treble clef, key signature of one sharp.
- Fl. 2**: Treble clef, key signature of one sharp.
- Ob. 1**: Treble clef, key signature of one sharp.
- Pto ac.**: Treble clef, key signature of one sharp.
- Vib. f.**: Treble clef, key signature of one sharp.
- Cel.**: Treble clef, key signature of one sharp.
- Arpa**: Treble clef, key signature of one sharp.
- Vni I**: Treble clef, key signature of one sharp.
- Vni II**: Treble clef, key signature of one sharp.
- Vle**: Treble clef, key signature of one sharp.
- Vlc.**: Treble clef, key signature of one sharp.
- l'altri (div. a 2)**: Treble clef, key signature of one sharp.

The score features various musical notations, including triplets, slurs, and dynamic markings. Key markings include:

- mp dolce* (mezzo-piano, dolce)
- mp poco in rilievo* (mezzo-piano, poco in rilievo)
- P fluido* (Piano, fluido)

The page number -37- is written at the bottom center.



Fl. picc. 261 *mf* *molto*

1 *mp*

2 *mf* *mp*

Ob. 1 *mf* *mp*

Pto ac. *p* *più*

Vib. *mf* *mp* (8<sup>a</sup>)

Cel. *mf*

Arpa *mf*

Vni I (div. a 4)

Vni II

Vle *Arco*

Vlc. *Tutti* (div. a 2)



Handwritten musical score for a symphony, featuring various instruments and dynamic markings. The score is written on multiple staves, including:


- Fl. picc.
- Fl.  $\frac{1}{2}$
- Ob. 1
- Fag.  $\frac{1}{2}$
- Cfag.
- Cr.  $\frac{1}{2}$  and  $\frac{3}{4}$
- Trba 1
- Timp.
- Pffo.  $\frac{IV}{ac}$
- Vibf.  $\frac{III}{f}$
- Cel.
- Arpa
- Pf.
- Vni I (div. a 2)
- Vni II (div. a 3)
- Vle (div. a 2)
- Vlc.
- Cb.

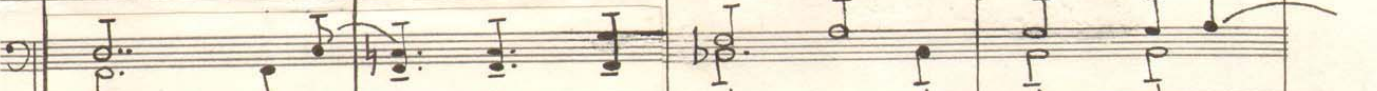
Key markings and instructions include:

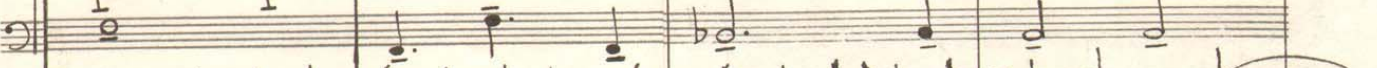
- mf* (mezzo-forte)
- f* (forte)
- cantabile, sempre in rilievo*
- poco rallentando*
- Appassionato* (♩ n 72)
- Senza Sordino*
- SOLO*
- molto*
- l.v.* (lento vivace)
- poss. (l.v.)*
- Unis.* (Unison)
- Arco*


The score is marked with page number 39 at the bottom.




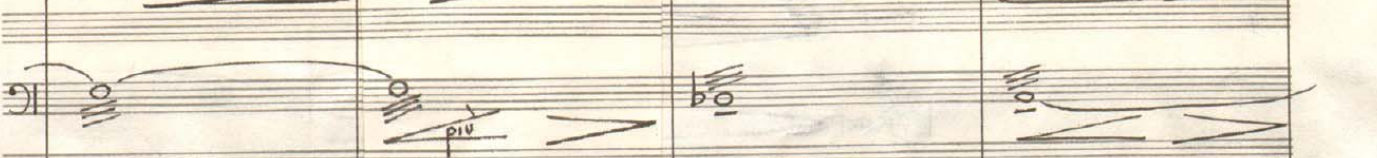
Fl. 1 (a2) 


Fag. 1 


Cfag. 


Cr. 

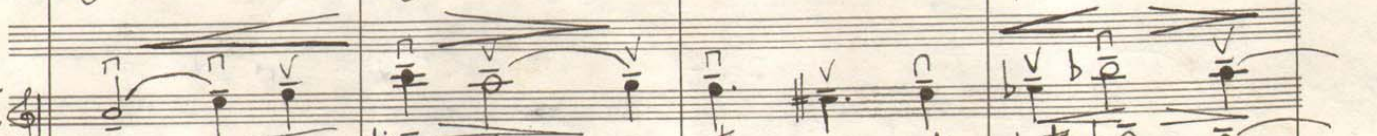
Trba 1 


Timp. 


(8A) Cel. 

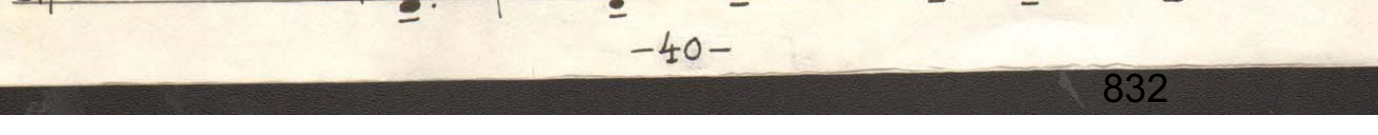
Arpa 


Pf. 

Vni I 

Vni II 

Vle 

Vlc. 

Cb. 



Fl. picc. (81)  
 Fl. 1/2 (a2)  
 Ob. 1/2 a2  
 C.i.  
 Cl. 1/2 a2  
 in Sib 3  
 Fag. 1/2  
 C.fag.  
 Cr. 1/2 3/4  
 Trba 1  
 Trbn 1/2 3  
 Timp. I  
 Vib. II  
 C.melli  
 Cel.  
 Arpa + P.f. (a2)  
 Vni I  
 Vni II unis.  
 Vle (div. a2)  
 Vlc.  
 Cb. (div. a2)

poco stringendo → Animato (♩=80), ma sempre Grandioso  
 ff ben sostenuto  
 ff ben sostenuto  
 ff Sonoro  
 ff unis.

- 41 -



Fl. picc. (8<sup>a</sup>)

Fl. 1/2 (a2)

Ob. 1/2 (a2)

C. i. c.

Cl. 1/2 in Sib 3

Fag. 1/2 (a2)

Cfag.

Cr. 1+3 2+4

Trbn 1/2 3

Timp. I

Vibf. II

C. melli II

Arpat Pf. (a2)

Vni I

Vni II

Vle

Vlc.

Cb. (div. a2)

Unis.



Handwritten musical score for a symphony orchestra, page 43. The score is written in G major (one sharp) and 2/2 time. The key signature is G major (one sharp). The tempo is marked "Allegro" (A). The score is divided into two systems, with the first system starting at measure 281. The instruments listed on the left are:

- Fl. picc.
- Fl. 1/2
- Ob. 1/2
- C. i.
- Cl. 1/2 in Sib
- Fag. 1/2
- Cfag.
- Cr. 1+3, 2+4
- Trbni
- Timp. I, II
- Vibf.
- C. nelli
- Pti IV ac. med. gr.
- Arpat
- Pf. (a 2)
- Vni I
- Vni II
- Vle
- Vlc.
- Cb.

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (p, f, ff). The first system starts at measure 281, and the second system continues the music. The page number 43 is written at the bottom center.



(81) poco a poco allargando

6/4

Fl. pic. (81) (a2)

Fl. 1/2 (a2)

Ob. 1/2 (a2)

C. i. (a2)

Cl. 1/2 (a2)

in Sib. 3 (a2)

Fag. 1/2 (a2)

Cfag. (a2)

Cr. 1+3 (a2) 2+4 (a2)

Trbn. 1/2 3

Timp. I

Vibf. III

C. melli. II

P. Hi. ac. IV

gr. (25-IV / orch. 8-VIII)

Arpa

Pf.

glissando

molto

molto

molto

molto

attacca subito

Vni. I (non tremolo)

Vni. II (non tremolo)

Vle. (non tremolo)

Vlc. (non tremolo)

Cb. (non tremolo)

molto



# 3.) ANAMORFOSI

Allegro (♩ w 144)

291

Fl. picc. 1/2 (a3) *fff* *ben sostenuto* *sempre*

Ob. 1/2 (a2) *fff* *ben sostenuto* *sempre*

C. i. 6 *fff* *ben sostenuto* *sempre* *Corno inglese muta in Oboe 3*

Cl. 1/2 (a2) *fff* *ben sostenuto* *sempre*

in Sib 3 (a2) *fff* *ben sostenuto* *sempre*

Fag. 1/2 (a3) *fff* *ben sostenuto* *sempre*

Cfag. (a2) *fff* *ben sostenuto* *sempre*

Cr. 1+3 (a2) *fff* *ben sostenuto* *sempre*

2+4 (a2) *fff* *ben sostenuto* *sempre*

Trbe 1/2 *fff* *ben sostenuto* *sempre*

Trbui 1/2 *fff* *ben sostenuto* *sempre*

Timp. *fff* *ben sostenuto* *sempre*

Vibf. *fff* *ben sostenuto* *sempre*

C-nelli *fff* *ben sostenuto* *sempre*

IV Pti ac. in. gr. *fff* *ben sostenuto* *sempre*

IV Camp. *fff* *ben sostenuto* *sempre*

Arpa *fff* *ben sostenuto* *sempre*

Pf. *fff* *ben sostenuto* *sempre*

Vni I *fff* *ben sostenuto* *sempre*

Vni II *fff* *ben sostenuto* *sempre*

Vle *fff* *ben sostenuto* *sempre*

Vlc. *fff* *ben sostenuto* *sempre*

Cb. (div. a 2) *fff* *ben sostenuto* *sempre*

*Muta subito in Camp.*

*fff in rilievo*

*simile*

*45-*



81

Fl. 1  $\frac{1}{2}$   $\text{a2}$  *sempre fff in rilievo*

Ob. 1  $\frac{1}{3}$   $\text{a3}$  *sempre fff in rilievo*

Cl. 1  $\frac{1}{3}$   $\text{a3}$  *sempre fff in rilievo*

in Sib  $\frac{1}{3}$   $\text{a3}$  *sempre fff in rilievo*

Fag. 1  $\frac{1}{2}$   $\text{a3}$  *sempre fff in rilievo*

Cfag.

1+3  $\text{a2}$   $\%$   $\%$   $\%$   $\%$

Cr. 2+4  $\text{a2}$   $\%$   $\%$   $\%$   $\%$

Trbe  $\frac{1}{3}$   $\%$   $\%$

Trbni  $\frac{1}{3}$   $\%$   $\%$

Timp. I  $\%$   $\%$   $\%$   $\%$

Vibf. III  $\%$   $\%$   $\%$   $\%$

C-melli II  $\%$   $\%$   $\%$   $\%$

Camp. IV  $\text{p}$   $\text{p}$   $\text{p}$   $\text{p}$  (l.v.)

Arpa  $\%$   $\%$   $\%$   $\%$

Pf.  $\%$   $\%$

Vni I  $\text{V}$   $\text{p}$  *sempre fff in rilievo*  $\%$   $\%$   $\%$   $\%$

Vni II  $\%$   $\%$   $\%$   $\%$

Vle  $\%$   $\%$   $\%$   $\%$

Vlc.  $\text{V}$   $\text{p}$  *sempre fff in rilievo*  $\%$   $\%$   $\%$   $\%$

Cb.  $\%$   $\%$   $\%$   $\%$

(a2)



(8<sup>+</sup>)

Fl.  $\frac{1}{2}$  (a2)

Ob.  $\frac{1}{2}$  (a3)

Cl.  $\frac{1}{2}$  (a3)  
in Sib  $\frac{3}{3}$

Fag.  $\frac{1}{2}$  a2

Cfag.

Cr.  $\frac{1+3}{2+4}$  (a2)

Trbe  $\frac{1}{3}$

Trbni  $\frac{1}{3}$

Timp. I

Vibf. III

C.elli II

Camp. IV

Arpa

Pf.

Vni I

Vni II

Vle.

Vlc.

Cb. (unis.)

unis.

div. a 2

fff

(l.v.)

47



Handwritten musical score for a symphony orchestra, featuring various instruments and their parts across multiple staves. The score includes dynamic markings such as *fff* and *unis.*, and includes a rehearsal mark **301**. The notation is in a 19th-century style, with many notes and rests. The instruments listed on the left include Fl. 1/2, Ob. 1/2, Cl. 1/2, in Sib, Fag. 1/2, C. fag., Cr. 1+3, 2+4, Trbe 1/2, Trbni 1/2, Timp. I, Vibf., C. nelli, Camp. IV, Arpa, Pf., Vni I, Vni II, Vle, Vlc., and Cb. (unis.). The score is written on a system of staves, with some parts marked with *l.v.* (left hand) and *div. a. 2.* (divided into two parts). The notation includes many notes, rests, and dynamic markings, with some parts marked with *l.v.* (left hand) and *div. a. 2.* (divided into two parts). The score is written on a system of staves, with some parts marked with *l.v.* (left hand) and *div. a. 2.* (divided into two parts).







**SOLO**

Fl. *picc.* (a1) *mp* molto espressivo, sempre in rilievo

Fl.  $\frac{1}{2}$  (a2) *p* 7.. - - -

Ob.  $\frac{1}{2}$  (a3) *p* 7.. - - -

Cl.  $\frac{1}{2}$  in Sib (a3) *p* 7.. - - -

Sub. Lontano, l'istesso tempo ( $\text{♩} \sim 144$ )

Cr.  $\frac{1}{2}$  (4) *subP* sostenuto  $\# \bar{8}:$

Cr.  $\frac{3}{4}$  *subP* sostenuto  $\bar{8}:$

Vibf.  $\text{III}$   $\bar{8}:$  (l.v.) *P dolce*

C-melli  $\text{II}$   $\bar{8}:$  (l.v.) *mp dolce*

Ptto medior  $\text{IV}$   $\bar{8}:$  (l.v.) *P dolce*

Arpa (81) *p* ritmico

Pf (81)  $\bar{8}:$  (l.v.) *P dolce e ritmico*

Ped. *simile*

Vni I -1<sup>a</sup> sola *legger* *P dolce*, poco in rilievo

Vni I -l'altri *p* 7.. - - -

Vni II *p* 7.. - - -

Vle (div. a 2)  $\text{P} (4) \bar{8}:$  *fluido*  $\# \bar{8}:$

Vlc. (div. a 2) *P*  $\bar{8}:$  *fluido*  $\# \bar{8}:$

Cb. (div. a 2) *Pizz.*  $\bar{8}:$  *p poco marcato*

311

- 50 -

842



Fl. picc. Fl. 1 Ob. 1 Cl. 2 in Si b Cr. Vib. f. Arpa Pf. Vni I - 1<sup>a</sup> sola Vni II - 1<sup>a</sup> sola Vle (div. a 3) Vlc. (div. a 2) Cb. (div. a 2)

*mp*  
*sostenuto*  
*P dolce*  
*(8↑)*  
*P dolce e leggiadro*  
*div. a 2*  
*unis.*

- 51 -

The musical score is written on a system of staves. The top staves are for the woodwinds: Flute piccolo, Flute 1, Oboe 1, and Clarinet in B-flat 2. Below these are the strings: Cello, Violoncello, and Double Bass. The bottom staves are for the woodwinds: Flute 1, Oboe 1, and Clarinet in B-flat 2. The score includes various dynamics such as *mp* (mezzo-piano), *sostenuto* (sustained), *P dolce* (piano dolce), and *P dolce e leggiadro* (piano dolce e leggiadro). There are also articulations like *(8↑)* and *div. a 2* (divided into two parts). The page number - 51 - is at the bottom.



Fl. picc. Fl. 1 *a2* poco a poco crescendo [6] [4] in 2

Ob. 1 poco a poco crescendo

Cl.  $\frac{2}{3}$  *a2* *p* sostenuto poco a poco crescendo

Cr.  $\frac{1}{2}$   $\frac{3}{4}$  poco a poco crescendo

Vib. *III* poco a poco crescendo

Ptto acut. *IV* *d'al niente* *p* *piu mp*

Arpa (81) poco a poco crescendo

Pf. poco a poco crescendo

Vni. I *1<sup>a</sup> sola* poco a poco crescendo

Vni. II *1<sup>a</sup> sola* poco a poco crescendo

Vle (div. a 3) poco a poco crescendo

Vlc. (div. a 2) poco a poco crescendo

Cb. (div. a 2) poco a poco crescendo

uni's. Arco *V*

- 52 -



Fl. picc. Fl. 1  $\left[ \begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right] \overset{(a2)}{b} \overset{?}{7} \dots \boxed{321}$   
*mf*  
 in 2

Ob. 1  $\overset{mf}{b} \overset{?}{7} \dots$   
 Sub. Poco Più Mosso (♩. ~ 192 / d. ~ 64)

Fag. 1/2  $\overset{a2}{b} \overset{?}{7} \dots$   
*mf pesante*

Cr. 1/2  $\dots b \overset{?}{7} \dots$   
*mf pesante*  
 3/4  $\dots b \overset{?}{7} \dots$   
*mf pesante*

Vibf.  $\overset{mf}{b} \overset{?}{7} \dots$  (l.v.)  
 C. melli  $\overset{mf}{b} \overset{?}{7} \dots$  (l.v.)  
 Pti. ac. med. gr.  $\overset{mf}{b} \overset{?}{7} \dots$  (l.v.)

Arpa  $\overset{mf pesante}{b} \overset{?}{7} \dots$

Pf.  $\overset{mf pesante}{b} \overset{?}{7} \dots$

Vni. I  $\overset{mf}{b} \overset{?}{7} \dots$  *deciso*  
 Tutti  $\overset{mf}{b} \overset{?}{7} \dots$  *deciso*  
 Vni. II  $\overset{mf}{b} \overset{?}{7} \dots$  *deciso*  
 Tutti  $\overset{mf}{b} \overset{?}{7} \dots$  *deciso*  
 Vle (div. a 2)  $\overset{mf}{b} \overset{?}{7} \dots$  *pesante*  
 Vlc. (div. a 2)  $\overset{mf}{b} \overset{?}{7} \dots$   
 Cb. (div. a 2)  $\overset{mf}{b} \overset{?}{7} \dots$  *pesante*



Handwritten musical score for a symphony, page 54. The score is written in a major key with a key signature of one flat (B-flat). The tempo is marked "molto" and the dynamics are "mf" (mezzo-forte) and "mp" (mezzo-piano). The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Sib), Bassoon (Fag.), Contrabassoon (Cfag.), Horns (Cr.), Violoncello (Vibf.), Double Bass (G. melli), Piano (Pfi), Arpa, and Piano (Pf.). The score is divided into measures, with some measures marked with a circled "8". The score is written in a major key with a key signature of one flat (B-flat). The tempo is marked "molto" and the dynamics are "mf" (mezzo-forte) and "mp" (mezzo-piano). The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Sib), Bassoon (Fag.), Contrabassoon (Cfag.), Horns (Cr.), Violoncello (Vibf.), Double Bass (G. melli), Piano (Pfi), Arpa, and Piano (Pf.). The score is divided into measures, with some measures marked with a circled "8".



Sub. Lontano, sempre Più Mosso (d. n. 88)

331

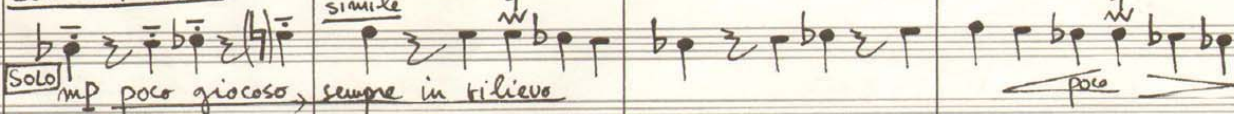
Cl.  
in Sib



Con Sordino

*simile*

Trba 1



Con Sordini

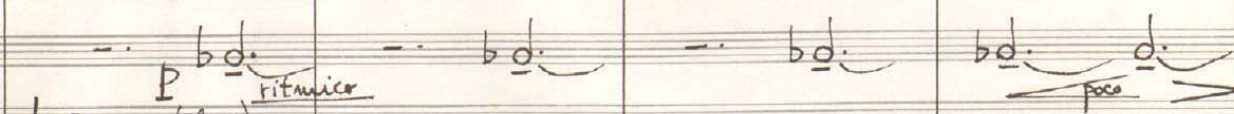
*poco in rilievo*  
*P liscio, ben sostenuto*

Trbni

Con Sordino

*P liscio, ben sostenuto*

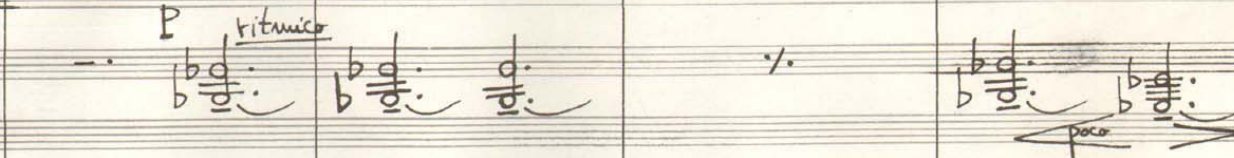
Timp.



Camp.

*mp dolce, poco sonoro*

Arpa

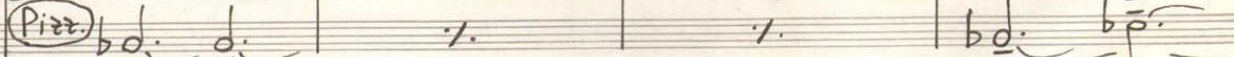


Pf.

Vlc. 1-4



Cb. 1-4



*sub. P ritmico*



Fl. 1  $\text{mp}$  *poco giocoso, sempre simile in rilievo*

Ob. 1  $\text{mp}$  *poco giocoso, sempre in rilievo*

Fag.  $\frac{1}{2}$   $\text{a}^2$  *P liscio, ben sostenuto*  
*Sempre più mosso (d.n 96)*

Trba 1

Trbni  $\frac{1}{2}$  *P liscio, ben sostenuto*  
 $\frac{3}{4}$  *P liscio, ben sostenuto*

Timp. I  
Vibf. *P dolce (l.v.)*  
Camp. II *P dolce*

Arpa

Pf.

Vle (div. a 3) *P liscio, ben sostenuto*  
Vlc. 1-4 *(Arco)*  
5-8 *(Pizz.)*  
Cb. 1-4 *Pritunico*



(8f) --- 7

Fl. 1 *mf*

Ob. 1 *mf*

*Allegro (d.v. 120)*

Cl. 1 *mf* *gairo, poco in rilievo* *simile*

1 *mp* *poco in rilievo*

Fag. 2 *mp*

Cfag. *mp*

Cr. 1/2 *mp*

3/4 *mp* *poco in rilievo*

Trbn. 1/2 *mp*

3 *mp*

Timp. I *mp*

Vibf. *mp*

Camp. II *mp* (lv.)

IV *mp*

Silofono *mf* *gairo, poco in rilievo*

Arpa *mp* *ritmico*

Pf. *mp*

Vni I *mf* *gairo, in rilievo*

Vni II *unis.* *mf* *gairo, in rilievo* *simile*

Vle (div. a 2) *mp*

Vlc. *mp*

(div. a 2) *mp* *poco in rilievo*

Cb. *Pizz.* *mp* *ritmico*

(div. a 2) *mp*

- 57 -



*sempre precipitando* --->

3/4 1

Ob. 1 2 *mf* *gaio* *simile*

Cl. in Sib 1 2 *mf* *gaio* *simile*

Fag. 1 2

Cfag.

Cr. 1 2 3 4

Timpani I

Vib. III

Celli II

Silofono IV *mf* *gaio*

Arpa (8↓) *secco* *gliss.*

Pf.

Vni I

Vni II

Vle (div. a 2)

Vlc. (div. a 2)

Cb. (div. a 2) *Arco unis.*



# Allegro vivo (d. n. 138)

Fl. picc.  $\text{a}2$   $\text{f}$  scherezando

Fl.  $\frac{1}{2}$   $\text{f}$  scherezando

Ob. 1  $\text{f}$  scherezando

Ob. 2  $\text{f}$  scherezando

Cl. in Sib 1  $\text{f}$  scherezando

Cl. in Sib 2  $\text{f}$  scherezando

Fag.  $\text{a}3$   $\text{f}$  marcato

Cfag.  $\text{a}4$   $\text{f}$  marcato

Cr.  $\frac{1}{2}$   $\frac{3}{4}$   $\text{f}$  marcato

Trba 1 Senza Sord.  $\text{f}$  marcato

Trbn 1  $\frac{1}{3}$  Senza Sord.  $\text{f}$  sostenuto

Timp. I  $\text{f}$  marcato

Vibf.  $\text{f}$

C. nelli II  $\text{f}$

Silofono IV  $\text{f}$

Arpa  $\text{f}$

Pf.  $\text{f}$  marcato

Vni I  $\text{f}$  scherezando

Vni II  $\text{f}$  marcato div.

Vle  $\text{f}$  sostenuto

Vlc. (un. s.)  $\text{f}$  marcato

Cb.  $\text{f}$  marcato



[illegible]



# 4 Sub. A da gio lontano (♩ ~ 60)

Fl. 1

4 Solo

*mp nostalgico, sempre in rilievo*

Fag. 1

Solo

*p dolce, poco in rilievo*

Celente

III Campana

(l.v.)

*PP leggiero*

I Pto piccolo

*PPP leggiero*

Arpa

*PP leggiero*

*mp marcato dolce*

Pf.

(l.v.)

*mp marcato dolce*

Vni I (div. a 2)

Vni II

*PP poco a poco calando*

Vle

Vlc.

Cb.







Fl. picc. 361

Fl. 1 2

Ob. 1

Cl. 1 2 3 in Sib

Fag. 1 2

Ct. 1 2 3 4

(sempre animando)

Cel.

Vib.

IP Ho picc.

Arpa

Pf.

Vni I

Vni II

Vle

Vlc.

Cb.

mp

p

pp

81

(l.v.)

P

P leggero

poco

div. a 2

div. a 2

div. a 2







Fl. picc. *mp* *poco a poco decrescendo*

Fl. 1 *a2* *mp* *poco a poco allargando*

Fl. 2 *mp* *poco*

Ob. 1 *mp* *poco*

Ob. 2 *mp* *poco*

Ob. 3 *mp* *poco*

Cl. 1 *(a2)* *mp* *poco a poco decrescendo*

Cl. in Sib *(b)* *mp* *poco a poco decrescendo*

Fag. 1 *mp* *poco a poco decrescendo*

Fag. 2 *mp* *poco a poco decrescendo*

Cfag. *mp* *poco a poco decrescendo*

Cr. 1 *mp* *poco a poco decrescendo*

Cr. 2 *mp* *poco a poco decrescendo*

Cr. 3 *mp* *poco a poco decrescendo*

Trbe 1 *Con Sordini* *poco a poco decrescendo*

Trbni 1 *Con Sordini* *poco a poco decrescendo*

Cel. *(8)* *mp* *poco a poco decrescendo*

Vibf. *(8)* *mp* *poco a poco decrescendo*

Ptt. picc. *(8)* *mp* *poco a poco decrescendo*

Arpa *(8)* *mp* *poco a poco decrescendo*

Pf. *(8)* *mp* *poco a poco decrescendo*

Vni I *(div. a 2)* *mp* *poco a poco decrescendo*

Vni II *(div. a 2)* *mp* *poco a poco decrescendo*

Vle *(b)* *mp* *poco a poco decrescendo*

Vlc. *(div. a 2)* *mp* *poco a poco decrescendo*

Cb *(b)* *mp* *poco a poco decrescendo*



Fl. picc. *sempre allargando...* **LONTANO, SOGNANDO** (♩ ~ 70)

Cl. 1 in Sib  
Fag. 2  
Cfag.

Trba 2 *Via Sordino*

Trbni  $\frac{1}{3}$  *Via Sordini*

II C. nelli  
III Vibf.  
IV Camp.  
Ptt. I picc. *(sempre decrescendo) ... pp*

Cel.

Arpa *mp*  
*mp leggero*  
*mp leggero*

Pf. *p sempre*

Vni I  
Vni II (div. a 2)  
Vle (div. a 2)  
Vlc.  
Cb.

*div. a 6 pp*  
*p liscio (non tremolo)*  
*(non tremolo)*  
*p liscio*  
*p liscio*

*quasi improvvisando*  
**[Solo]**  $\sharp \# \sharp$   
*mp molto espressivo,  
sempre in rilievo*

- 66 -



Cl.  
in Sib 1

II  
C-nelli  
III  
Vibf.

Cel.

Arpa

Pf.

Vni I

Vni II  
(div. a 6)

Vle  
(div. a 4)

Vlc.

Cb.

81



381

Cl.  
in Sib

II  
Enelli  
III  
Vibf.

Cel.

Arpa

Pf.

Vni I

Vni II  
(div. a 6)

Vle  
(div. a 2)

Vlc.

Cb.  
(div. a 2)

mp

leggiere

P leggiere

mp leggiere

P sempre

div. a 4



[illegible]



Fl. 1

Cl. 1  
in Sib

Fag. 1/2 <sup>a2</sup>

Cr. 1/2 Senza Sordini  
3/4 Senza Sordini

Trba 1

IV Tamt.

II Cornelli

III Vibf.

Cel.

Arpa

Pf.

Vni I

Vni II  
(div. a 2)

Vle  
(div. a 2)

Vlc.  
(div. a 2)

Cb.  
(div. a 2)

391

poco a poco rallentando

pp

mp

pp

mp

(8↑)

(8↓)

div. a 3

div. a 3

-70-



Fl. 1

Cl. 1  
in Sib

Fag. 1

Cr.  
1/2 p sostenuto  
3/4 p sostenuto

Trba 1

Via Sordino

Immaterialo, come eco (♩ n 54)

IV  
Tamt.

II  
Cnelli

III  
Vibf.

Cel.  
+ Arpa  
(a 2)

Ritmico, poco in rilievo

Pf.

p ritmico e dolce

Vni I  
(1<sup>a</sup> sola)

Vni II  
(div. a 2)

Vle  
(div. a 3)

Vlc.  
(div. a 3)

Cb.  
(div. a 2)

84

84

1<sup>a</sup> sola

mp nostalgico, in rilievo

Pizz.



Sub. poco animato (♩ ~ 60)

Fag. 1 2

Cr. 1 2 3 4

*p*

*molto*

IV Tamt.

*più*

Cel.

*molto*

Arpa + Pf. (a 2)

*molto*

(8↑)

1-a solo

Unis.

div. a 2

Vle (div. a 3)

Vlc. (div. a 3)

Cb. (div. a 2)

(Arco)

(Pizz.)

*molto*

*molto*

*molto*

*molto*

*molto*

72



[illegible]



Fl. picc. 1/2 (a3) f 3 *molto*

Fl. 1/2 (a3) f 3 *molto*

Ob. 1/2 (a3) f 3 *molto*

Cl. 1/2 (a3) f 3 *molto*

in Sib 1/2 (a3) f 3 *molto*

Fag. 1/2 (a3) f 3 *molto*

Cfag. f 3 *molto*

**Appassionato** (♩ = 72)

*poco allargando*

Trbe 1/2 f *in rilievo* *molto*

3 f *in rilievo* *molto*

Trbni 1/2 f *in rilievo* *molto*

3 f *in rilievo* *molto*

I Timp. f *molto*

II C-nelli f *molto*

IV Tamt. f *molto*

Cel. f *molto*

Arpa f *glissando* *molto*

Pf. f *molto*

Vni I f *molto*

Vni II f *molto*

Vle (unis.) f *molto*

Vlc. f *molto*

Cb. (div. a 2) f *molto*



411

ossia in 1

(♩. n 80)

Sub. Prestissimo (♩. n 240)

Cuivrez

mallo sfz

mallo sfz

Cuivrez

l. v.

l. v.

secco

sub. pp

ritmico

pp subito

Pizz.

Pizz.


pp subito

pp subito

Pizz.

- 75 - pp subito





Fl. picc. 

SOLO



  
*f* sonoro, sempre  
in rilievo

Pf.



poco a poco  crescendo - - - - -  mp inflessibile

Vni I

Vni II  
(div. a 2)

poco a poco  crescendo - - - - -  mp inflessibile



Vle  
(div. a 2)

poco a poco  crescendo - - - - -  mp inflessibile

Vlc.

poco a poco  crescendo - - - - -  mp inflessibile

Cb.

poco a poco  crescendo - - - - -  mp inflessibile

-76-



Fl. picc.  $\text{G}\sharp 1 (\#) p.$   $p.$   $p.$   $\text{ben } f$

$\text{I}$   
Timp.  $\text{mf}$  sonato

$\text{IV}$   
Batteria  $(\text{Gr. cassa})$   $\text{mf}$  sonato

Pf.  $\text{//}$   $\text{//}$

Vni II (div. a 2)  $\text{//}$   $\text{//}$   $\text{//}$   $\text{//}$

Vle (div. a 2)  $\text{//}$   $\text{//}$   $\text{//}$   $\text{//}$

Vlc.  $\text{//}$   $\text{//}$   $\text{//}$   $\text{//}$

Cb.  $\text{//}$   $\text{//}$   $\text{//}$   $\text{//}$



Fl. picc.  $\text{421}(\#)p$  *ben f*

**I**  
Timp. *mf sonoro*

**IV**  
Batteria (Gr. cassa) *mf sonoro*

Pf.

Vni II (div. a 2)  $\%$

Vle (div. a 2)  $\%$

Vlc.  $\%$

Cb.  $\%$



Fl. picc. *sforz* 7 -

Fl. 1 *Solo* *f* *Sonoro* 8<sup>a</sup> 7 -

Fl. 2 *Solo* *f* *Sonoro* 8<sup>a</sup> 7 -

Timp. *I* *sforz* 7 -

Ptto medio *I* 7 *pp* *poco* *a* *poco* *crescendo*

Batteria *IV* *pp* *poco* *a* *poco* *crescendo*  
(Gr. cassa) *sforz secco* *sub. pp ritmico* *poco a poco* *crescendo*

Pf. *7* *7* *7* *7*


Vni II *7* *7* *7* *7*  
(div. a 2)

Vle *7* *7* *7* *7*  
(div. a 2)

Vlc. *7* *7* *7* *7*

Cb. *7* *7* *7* *7*



Fl. picc. 

Fl. 1 

Fl. 2 

Silofono 

G-melli 

Pffo medio 

Batteria (Gr. cassa) 

Pf. 

Vni II (div. a 2) 

Vle (div. a 2) 

Vlc. 

Cb. 



Fl. pice.

Fl. 1

Fl. 2

Cl. in Sib

Fag.  $\frac{1}{2}$

Cr.  $\frac{1}{2}$

Cr.  $\frac{3}{4}$

Silofono

C-melli

Pffo medio

Batteria

Pf.

Vni II (div. a 2)

Vle (div. a 2)

Vlc.

Cb.



Fl. picc.  $\frac{1}{2}$   $\underline{a2}$

Cl. in Sib  $\frac{1}{2}$   $\underline{a2}$

Fag.  $\frac{1}{2}$   $\underline{a2}$

Cr.  $\frac{1}{2}$

Silofono  $\frac{1}{2}$

C-melli  $\frac{1}{2}$

Batteria  $\frac{1}{2}$

Pf.  $\frac{1}{2}$

Vni II  $\frac{1}{2}$

Vle  $\frac{1}{2}$

Vlc.  $\frac{1}{2}$

Cb.  $\frac{1}{2}$



[illegible]



Fl. picc.

Fl. 1/2

Ob. 1

Ob. 2/3

Cl. in Sib 1

Cl. in Sib 2/3

Fag. 1/2

Cr. 1/2

Cr. 2

Cr. 3

Trbe 2

Trbe 3

IV Batterie

Pf.

Vni I

Vni II

Vle

Vlc.

Cb. (div. a 2)

Handwritten annotations: *poco a poco*, *crescendo*, *mf*, *molto*, *8+*, *(a2)*, *2.*, *4.*



Fl. picc. (8A) *ff* *so-mo-ro* 7 **451**

Fl. 1/2 (a2) *ben f*

Ob. 1/2 (a2) *ben f*

Cl. in Sib 1/2 (a2) *ben f*

Fag. 1/2 (a2)

Cr. 1/2 2/3 3/4

Trbe 2/3

I Timp. *mf secco*

II Silofono

III C-nelli *sfz* (l. v.)

IV Vibf. *sfz sfz secco*

Batteria

Pf.

Vni I *ben f*

Vni II *ben f*

Vle

Vlc.

Cb. (div. a 2)



[illegible]



Fl. picc. (b) *mp dolce, molto espressivo, quasi improvvisando*

Vib. *mp dolce*

Cel. *sempre P ritmico*

Arpa *sempre P ritmico*

Pf. *pp sempre*

Vni I (b) *mp dolce, molto espressivo, quasi improvvisando*

Vni II

Vle (Pizz) *sempre*

Vlc. (Pizz) *pp sempre*

Cb. (div. a 2) (Pizz) *pp sempre*



Fl. picc. 461 (b) *poco*

III  
Vibf. (b) (l.v.)

Cel. 2.

Arpa 2.

Pf. 2.

(8↑)

Vni I (b) *poco*

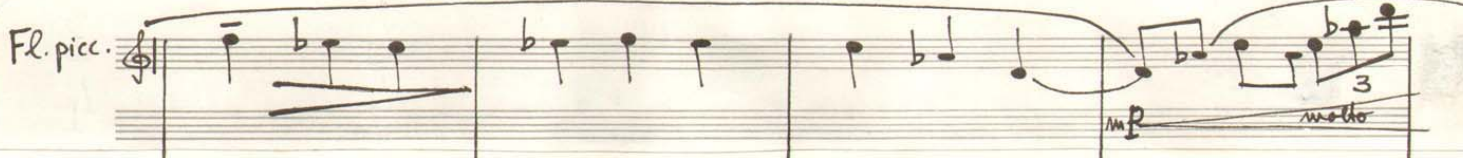
Vni II

Vle 2.


Vlc. /

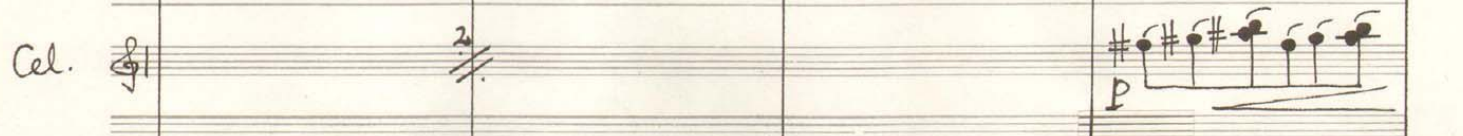
Cb. 2.  
(div. a 2.)

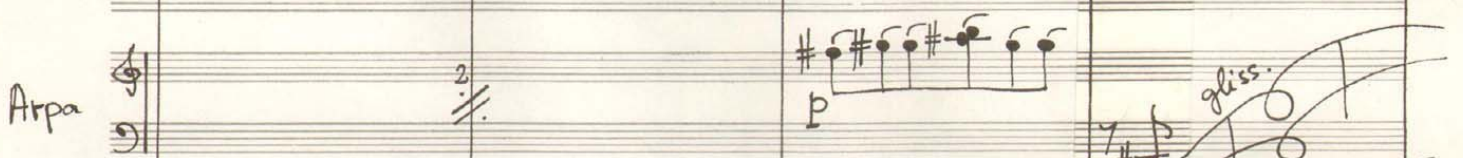


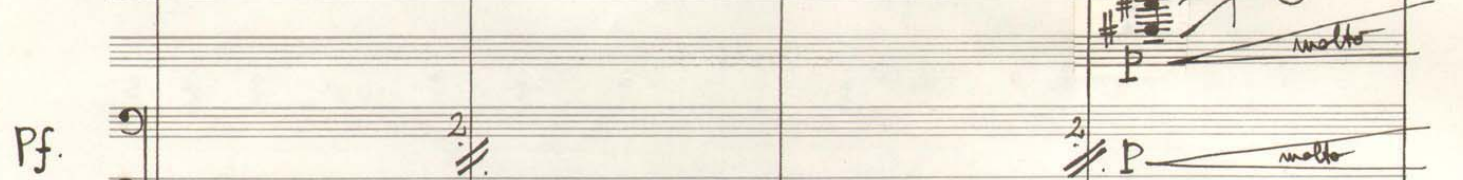
Fl. picc. 




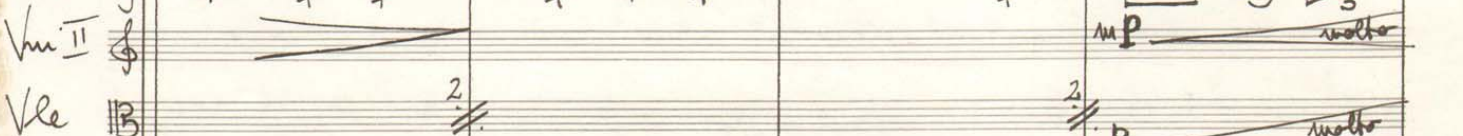
III Vibf. 

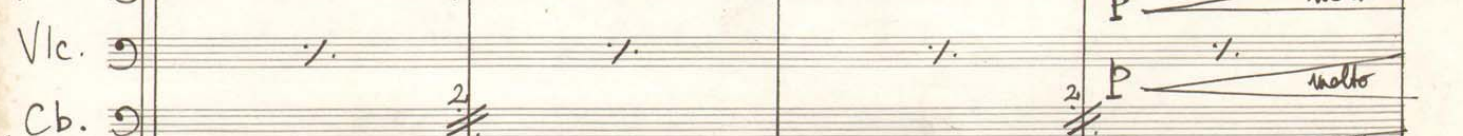
Cel. 

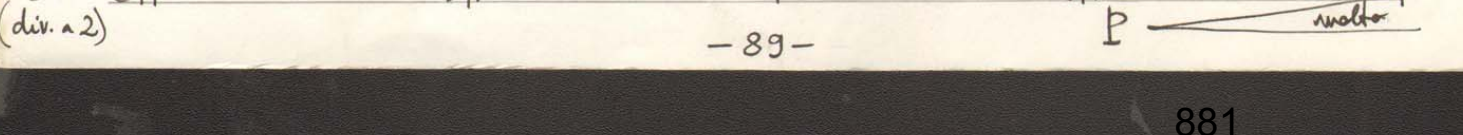
Arpa 


Pf. 

Vni I 

Vni II 

Vle 

Vlc. 

Cb. (div. a 2) 

in 3

poco rallentando

gliss.



Fl. picc.  $\text{a}2$   $\text{ff}$   $\text{8}\uparrow$

Fl.  $\frac{1}{2}$   $\text{a}2$   $\text{ff}$

Ob.  $\frac{1}{2}$   $\text{a}2$   $\text{ff}$

Cl.  $\frac{1}{2}$   $\text{a}2$   $\text{ff}$

in Sib  $\frac{1}{2}$   $\text{a}2$   $\text{ff}$

Fag.  $\frac{1}{2}$   $\text{a}3$   $\text{ff}$

Cfag.  $\text{ff}$

*Allegro appassionato* ( $\text{N} 144$ ), *poco pesante*

Cr.  $\frac{1}{2}$   $\frac{3}{4}$   $\text{a}4$   $\text{ff}$

Trba 1  $\text{ff}$

Trbni  $\frac{1}{2}$   $\text{ff}$

3  $\text{ff}$

Timp. I  $\text{ff}$

Vibf.  $\text{ff}$  (l.v.) -

C-nelli II  $\text{ff}$  l.v.

Cel.  $\text{ff}$  l.v.

Arpa  $\text{ff}$  l.v.

Pf.  $\text{ff}$

Vni I  $\text{ff}$   $\text{8}\uparrow$

Vni II  $\text{ff}$

Vle (div. a 2)  $\text{div. a}2$   $\text{ff}$  *Arco*

Vlc.  $\text{ff}$  *Arco*

Cb. (unis.)  $\text{ff}$  *Arco* *unis.*



Fl. piccolo 3 (8↑) 4 (a2) 4

Fl. 1 2 4 (a2) 4

Ob. 3 1 2 (a2) 4

Cl. in Sib 3 4

Fag. 1 2 (a3) 4

Cfag. 1 2 (a4) 4

Cr. 1 2 3 4 4

Trbe 2 4

Trbni 1 2 3 4

Timp. I 4

C-melli II 4

Pffo medio IV 4

Pf. 4

Vni I 4

Vni II 4

Vle (div. a 2) 4

Vlc. 4

Cb. (unis.) 4

Sub. Lontano e Lento (♩ n 54)

PPP immaterialo

Sub. P

Con Ped. l.v.

Sub. immaterialo

Sub. PP immaterialo

Sub. PP immaterialo



Fl. picc.  $\frac{4}{4}$

*Solo*  $\text{P eco, molto espressivo}$

*poco a poco allargando*

Cl. 1 in Sib *mp nostalgico*

Cr.  $\frac{1}{2}$   $\frac{3}{4}$

*Con Sord.*

*Con Sord.*

*(sous d'écho)*

*PP*

*PP*

*(sous d'écho)*

Vib. *III*

*IV*

Ptto medio

*poco*

*poco*

Cel.

Arpa

*P dolce*

*P profondo*

*P profondo*

Pf.

*(Con Ped. l.v.)*

Vni I

Vni II

Vle (div. a 2)

Vlc.

Cb.

*d'al niente*

481



$\frac{4}{4}$  (ossia in 2)

Subito Prestissimo ( $\text{♩} \sim 208 / \text{♩} \sim 104$ )

Handwritten musical score for various instruments, including Percussion (Frusta, Maracas, Pito medio, Pito grande), Arpa, Piano (Pf.), Violins (Vni I, Vni II), Viola (Vle), Violoncello (Vlc.), and Contrabasso (Cb.). The score is written on multiple staves, showing complex rhythmic patterns and dynamic markings such as *pp*, *sfz*, *molto*, *ff*, *crescendo*, and *decrescendo*. The tempo is marked *Subito Prestissimo* with a note value of  $\text{♩} \sim 208 / \text{♩} \sim 104$ . The time signature is  $\frac{4}{4}$  (ossia in 2).

**Percussion:**

- II Frusta: *Sub. sfz*
- III Maracas: *pp* (l.v.), *molto*, *sfz*, *secco*
- IV Pito medio: *pp* (l.v.), *molto*, *sfz*
- I Pito grande: *p*, *molto*, *ff*, *molto*

**Arpa:** *pp*, *gliss.*, *mf*

**Pf. (Piano):** *(8↑) pp*, *molto*, *ff*, *molto*

**Vni I & II (Violins):** *poco*, *a poco*, *sfz*, *ff*, *poco*, *a poco*

**Vle (Viola):** *Pizz.*, *pp*, *crescendo*, *molto*, *ff*, *decrescendo*, *molto*

**Vlc. (Violoncello):** *Pizz.*, *pp*, *cresc.*, *molto*, *ff*, *decrescendo*, *molto*

**Cb. (Contrabasso):** *Pizz.*, *pp*, *crescendo*, *molto*, *ff*, *decrescendo*, *molto*



Fl. 1  $\textcircled{8\uparrow}$  *f gaio* *ff*  
 Ob. 1 *f gaio* *ff*  
 Cl. 1 in Sib *f gaio* *ff*  
 Fag.  $\frac{1}{2}$  *a 2*  
 Cfag. *ff*  
 Trbni  $\frac{1}{3}$  *a 3* *ff*  
 II Silofono *f gaio* *ff sub.*  
 III G-nelli *f gaio* *ff sub.*  
 I P.Ho gr. *mp* (l.v.)  
 IV Batteria *P dolce e ritmico* *ff sub.*  
 Arpa *mp ritmico*  
 Pf. *mp ritmico* *ff sub.*  
 (8 $\uparrow$ )  
 Vni I *f gaio* *ff sub.*  
 Vni II *f gaio* *ff sub.*  
 Vle (div. a 2) *mp ritmico* *ff sub.*  
 Vlc. *mp ritmico* *ff sub.*  
 Cb. (div. a 2) *mp ritmico* *ff sub.* *Arco*



Handwritten musical score for a symphony orchestra, page 95. The score is written in a single system with multiple staves. The instruments listed on the left are: Fl. pic., Fl. 2, Ob. 1, Ob. 2, Cl. in Sib, Fag. 1, C. fag., Cr. 1, Cr. 2, Trbe 1, Trbe 2, Trbni 1, Trbni 2, Timp., Silofono, C. nelli, Batteria, Pf., Vni I, Vni II, Vle (div. a 2), Vlc., Cb. (div. a 2). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *ff*, *sub. f*, *mp*, *mf*, *molto*, *Arco*). There are also some handwritten annotations and corrections throughout the score.



Fl. picc. *mf in rilievo* (81)

Fl. 1 *mf in rilievo* (81)

Fag.  $\frac{1}{2}$  (a 2) *mf in rilievo*

Cfag. *mf in rilievo*

Trbni  $\frac{1}{2}$  (a 2) *mf in rilievo*

3 *mf in rilievo*

III C. nelli *mf in rilievo*

II  $\Delta$  picc. *mp dolce*

IV Batteria (Gr. c.) *mp dolce*

Cel. *mp*

Arpa *mp*

Pf. *mp*

Vni I (div. a 2) *Pizz.* *mp*

Vni II *Pizz.* *mp*

Vle (div. a 2) *Pizz.* *mp*

Vlc. *Pizz.* *mp*

Cb. (div. a 2) *mp*

unis. *mf in rilievo*

- 96 -



[illegible]



Fl. piccolo  
Fl. 2  
Ob. 1  
Cl. 1  
Fag. 1  
Cfag.  
Cr.  
Trbe  
Trbni  
I Timp.  
Batteria (P.H.O.)  
2PH med.  
Tamt.  
III Camp.  
Arpat  
Pf.  
(a 2)  
(8)  
ff Sonoro e ritmico  
Vni I  
(div. a 3)  
Vni II  
(div. a 3)  
Vle  
(div. a 3)  
Vlc.  
(div. a 3)  
Cb.  
(div. a 2)



Fl. piccolo  
Fl. 2  
Ob. 1/3  
Cl. 1/3  
in Sib  
Fag. 1/3  
C. fag.  
Cr. 2/3  
Trbe 1/3  
Trbn 1/3  
I  
Timp.  
II  
Frustra  
IV  
Pff. med.  
IV  
Tamt.  
III  
Camp.  
Arpa +  
Pf. (a 2)  
(8v)  
Vni I (div. a 3)  
Vni II (div. a 3)  
Vle (div. a 3)  
Vlc. (div. a 3)  
Cb. (div. a 2)



511

SUB. LONTANO E MISTERIOSO, poco a poco allargando...

Fl. prec. 1/2 3

Fl. 2 1/2 3

Ob. 1 2 3 1/2 3

Cl. 1/2 3 1/2 3

in Sib Fag. 1/2 3

Gfag. 2

Cr. 3 4

Trbe 1/2 3

Trbni 1/2 3

I Timp.

II Frusta

IV 2 Pti med. gr.

III Camp.

Arpa + Pf. (a 2)

Vni I (div. a 3)

Vni II (div. a 3)

Vle (div. a 3)

Vlc. (div. a 3)

Cb. (div. a 2)

ff sffz

(a 3)

(l.v.)

8v

a punta PP

div. a 2

a punta PP

div. a 2

esitando

a punta PP

div. a 2

esitando

a punta PP

div. a 2

esitando

PP

esitando

100



(poco a poco allargando)----- SEMPRE DOLENTE E SEMPLICE (d ~ 90)

2  
4 (in 1)  
G.P.

3  
2

Sempre  
sons d'écho

SOLO

sempre mp nostalgico, poco pesante

Cr. 1

Vle  
(div. a 2)  
Vlc.  
(div. a 2)  
Cb.  
(div. a 2)

sempre PP  
esitando

sempre PP  
esitando

-101-



3  
2

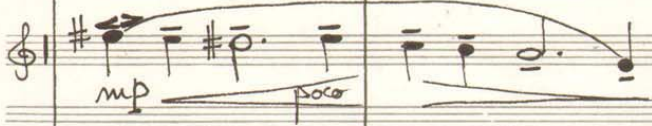
521

2  
4<sup>(in 1)</sup>

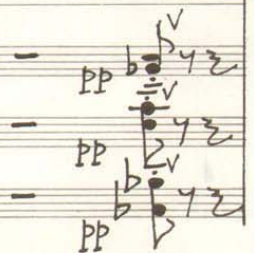
3  
2

G. P.

Cr. 1



Vle  
(div. a 2)  
Vlc.  
(div. a 2)  
Cb.  
(div. a 2)





$\frac{2}{4}$  (in 1)  
G.P.

$\frac{3}{2}$

$\frac{2}{2}$

Cr. 1

Vle  $\frac{3}{4}$

(div. a 2)

Vlc.  $\frac{3}{4}$

(div. a 2)

Cb.  $\frac{3}{4}$

(div. a 2)

pp

pp

pp



Fl. 1  $\frac{2}{2}$   $\frac{3}{2}$  Solo 531  $\frac{2}{2}$

G.P.

*mp cantabile, con malinconia*

Cr. 1  $\frac{2}{2}$  Con Sordino

*P eco* *pochissimo*

Vle (div. a 2)  $\frac{2}{2}$

Vlc. (div. a 2)

Cb. (div. a 2)

*Pizz* *PP*

*Pizz* *PP*

*Pizz* *PP*

-104-



Fl. 1  $\frac{2}{2}$   $\frac{3}{2}$   $\frac{2}{2}$   $\frac{3}{2}$

G.P.

G.P.

Vle  $\frac{11}{8}$   
(div. a 2)  
Vlc.  $\frac{9}{8}$   
(div. a 2)  
Cb.  $\frac{9}{8}$   
(div. a 2)

pp  $\frac{7}{8}$  pp  $\frac{7}{8}$   
pp  $\frac{7}{8}$  pp  $\frac{7}{8}$   
pp  $\frac{7}{8}$  pp  $\frac{7}{8}$



Fl. 1

Cr. 1

(Con Sord.)

G.P.

Vle

(div. a 2)

Vlc.

(div. a 2)

Cb.

(div. a 2)

Arco

Arco

Arco

sempre pp dolce, poco marc.

sempre pp dolce, poco marc.

sempre pp dolce, poco marcato



541

Fl. 1

Cl. 1  
in Sib

Fag. 1

Cr.

Vle

(div. a 2)

Vlc.

(div. a 2)

Cb.

(div. a 2)

(div. 1 - arco ad libitum)

Con Sordino

Con Sordino



Handwritten musical score for a symphony orchestra, featuring woodwinds, strings, and brass.

**Fl. (Flute):** 1 and 2 staves. Dynamics: *mp*, *poco*. Includes slurs and accents.

**Cl. in Sib (Clarinet in B-flat):** 1 staff. Dynamics: *mp*, *poco*. Includes slurs and accents.

**Fag. 1 (Bassoon):** 1 staff. Dynamics: *mp*, *poco*. Includes slurs and accents.

**Cr. (Cor Anglais):** 1, 2, and 3 staves. Dynamics: *p*, *poco*. Includes slurs and accents.

**Gr. cassa (Grand Cassa):** 1 staff. Dynamics: *sempre pp* profondo e liscio.

**Vle (Violins):** Div. a 2. Dynamics: *sempre pp*. Includes slurs and accents.

**Vlc. (Violas):** Div. a 2. Dynamics: *sempre pp*. Includes slurs and accents.

**Cb. (Cello):** Div. a 2. Dynamics: *sempre pp*. Includes slurs and accents.

**Page Number:** - 108 -



Fl. 1  
2  
Cl. 1  
in Sib

mp

Fag. 1

Cr. 1  
2  
3

Gr. cassa II  
Vibf. III

Tamt.

Vle (div. a 2)  
Vlc. (div. a 2)  
Cb. (div. a 2)



Fl. 1  
2

Cr. 1

I  
Timp.

II  
Gr. cam.

IV  
Tamt.

Arpa

Vle  
(div. a 2)  
Vlc.  
(div. a 2)  
Cb.  
(div. a 2)

Handwritten musical score for various instruments. The score is written on multiple staves. The instruments listed on the left are Fl. 1, 2, Cr. 1, I Timp., II Gr. cam., IV Tamt., Arpa, Vle (div. a 2), Vlc. (div. a 2), and Cb. (div. a 2). The score includes dynamic markings such as *pp*, *poco p*, *più mp*, *mp*, and *in rilievo*. There are also performance instructions like *gliss.* and *ossia*. The score is divided into measures by vertical bar lines. The bottom of the page features the number -110- and the page number 902.



poco a poco precipitando - - - - -

Cr.  $\frac{1}{2}$  Via Sordini  
 $\frac{3}{4}$  Via Sordini

mp possibile  
 mp possibile

I Timp.  $\text{pp}$  possibile  
 II Gr. can.  $\text{pp}$  possibile

III Campan.  $\text{mp dolce}$   
 IV Taut.  $\text{pp}$  possibile

Arpa  $\text{mp}$  in rilievo sempre in rilievo, poco a poco crescendo poss.  
 gliss. gliss.

Vle (div. a 2)  $\text{pp}$  possibile  
 Vlc. (div. a 2)  $\text{pp}$  possibile  
 Cb. (div. a 2)  $\text{pp}$  possibile





**Dedicated to my Mother**

**SERBAN NICHIFOR  
(2016)**

**SYMPHONY IX  
*GOD BLESS ROMANIA***

**for Pan Flute (or Flute), Strings and Organ**

- 1.) *GOD BLESS ROMANIA / DUMNEZEU SA BINECUVANTEZE ROMANIA* – page 1/86
- 2.) *NOSTALGY / DOR* – page 21/86
- 3.) *DANCE / JOC* - page 36/86
- 4.) *INFINITE CAROL / COLIND INFINIT* - page 60/86

**Total Duration: cca 17'**

**[1.) = cca 4'35"; 2.) = cca 4'40" ; 3.) = cca 2'25"; 4.) = cca 5'20"]**

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IPI Name No. 46376567 ; IPI Base No. I-000391194-0**



**GOD BLESS ROMANIA**  
**DUMNEZEU SA BINECUVANTEZE ROMANIA**  
**for Strings and Organ**

Con Passione

Serban Nichifor

$\text{♩} = 62$

Vn1

Vn2

VI

Vc

Cb

Org

ff

ff

ff

ff

5

Vn1 *fff*

Vn2 *fff*

VI *fff*

Vc *fff*

Cb

*f*

Org

Detailed description: This musical score page contains measures 5 through 8 of a piece. The instrumentation includes Violin 1 (Vn1), Violin 2 (Vn2), Viola (VI), Violoncello (Vc), Contrabass (Cb), a low-register woodwind (likely Bassoon or Double Bass), and Organ (Org). Measures 5-8 are marked with a forte (f) or fortissimo (fff) dynamic. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the organ and contrabass provide a harmonic foundation with sustained chords and single notes.



9

Vn1

Vn2

VI

Vc

Cb

Org

This musical score page contains measures 9, 10, and 11 of a piece. The instruments are arranged in a grand staff with the following parts: Violin 1 (Vn1), Violin 2 (Vn2), Viola (VI), Violoncello (Vc), Contrabass (Cb), and Organ (Org). Measures 9 and 10 are marked with a '9' at the beginning. The Violin and Viola parts feature a rhythmic pattern of eighth and sixteenth notes, often beamed together. The Violoncello part follows a similar pattern. The Contrabass part plays a simple harmonic line with half notes. The Organ part provides a steady accompaniment with chords and single notes. The key signature has one flat (B-flat), and the time signature is 3/86.

12

Vn1

Vn2

VI

Vc

Cb

Org

6

3

3

Detailed description: This musical score page shows measures 12 and 13 for a string quartet and organ. The instruments are Vn1, Vn2, VI, Vc, Cb, and Org. Measures 12 and 13 are indicated by a '12' at the start of the first staff. The key signature has one flat (B-flat). The time signature is 4/86. The string parts (Vn1, Vn2, VI, Vc) feature a melodic line with a sixteenth-note triplet in measure 12, followed by a sixteenth-note triplet in measure 13, and then a sixteenth-note triplet in measure 14. The Cb part has a sixteenth-note triplet in measure 12, followed by a sixteenth-note triplet in measure 13, and then a sixteenth-note triplet in measure 14. The Org part has a sixteenth-note triplet in measure 12, followed by a sixteenth-note triplet in measure 13, and then a sixteenth-note triplet in measure 14. The VI part has a sixteenth-note triplet in measure 12, followed by a sixteenth-note triplet in measure 13, and then a sixteenth-note triplet in measure 14. The Vn1 and Vn2 parts have a sixteenth-note triplet in measure 12, followed by a sixteenth-note triplet in measure 13, and then a sixteenth-note triplet in measure 14. The Vc part has a sixteenth-note triplet in measure 12, followed by a sixteenth-note triplet in measure 13, and then a sixteenth-note triplet in measure 14. The Cb part has a sixteenth-note triplet in measure 12, followed by a sixteenth-note triplet in measure 13, and then a sixteenth-note triplet in measure 14. The Org part has a sixteenth-note triplet in measure 12, followed by a sixteenth-note triplet in measure 13, and then a sixteenth-note triplet in measure 14.



14

Vn1  $\text{poco a poco animando}$   $\text{J} = 70$   $\text{J} = 86$

Vn2  $\text{poco a poco animando}$

VI  $\text{poco a poco animando}$

Vc  $\text{poco a poco animando}$

Cb  $\text{poco a poco animando}$

Org  $\text{poco a poco animando}$

The musical score consists of six staves. Vn1 and Vn2 play sixteenth-note patterns. VI and Vc play eighth-note patterns. Cb and Org play sustained chords. The tempo markings  $\text{J} = 70$  and  $\text{J} = 86$  are present above the Vn1 staff. The instruction  $\text{poco a poco animando}$  is written below each staff.

7  $\text{♩} = 100$

**DECISO**

Vn1 *ff*

**DECISO**

Vn2 *ff*

**DECISO**

VI *ff*

**DECISO**

Vc *ff*

**DECISO**

Cb *ff*

*f* **DECISO**

Org *f*

*ff*



23

23

Vn1

Vn2

VI

Vc

Cb

Org

Detailed description: This musical score page contains measures 23 through 27. The notation is arranged in a system with six staves. The first four staves are for Vn1, Vn2, VI, and Vc, all in treble clef. The fifth staff is for Cb in bass clef. The sixth staff is for Org in bass clef. The music is in 7/86 time. Measures 23-27 show a complex interplay of melodic lines in the strings and woodwinds, with the organ providing a harmonic foundation. The Vn1 and Vn2 parts feature rapid sixteenth-note passages. The VI part has a more melodic line with some rests. The Vc part provides a steady eighth-note accompaniment. The Cb and Org parts play a simple harmonic pattern of half notes and whole notes.

28

28

Vn1

Vn2

VI

Vc

Cb

Org

Detailed description: This musical score page contains measures 28 through 32. The score is written for six staves: Vn1 (Violin 1), Vn2 (Violin 2), VI (Viola), Vc (Violoncello), Cb (Contrabasso), and Org (Organ). Measures 28 and 29 are marked with a '28' and a repeat sign. The Vn1 and Vn2 parts play a melodic line with eighth notes and a sharp sign. The VI and Vc parts play a rhythmic pattern of eighth notes. The Cb and Org parts play a simple harmonic line with quarter notes. The Org part also includes a series of chords in measures 30 and 31.



33

Vn1

Vn2

VI

Vc

Cb

Org

This musical score page contains measures 33 through 36. The instruments are Violin 1 (Vn1), Violin 2 (Vn2), Viola (VI), Violoncello (Vc), Contrabass (Cb), and Organ (Org). Measures 33 and 34 feature a complex texture with rapid sixteenth-note passages in the strings and a dense block of chords in the Organ. Measures 35 and 36 show a more sustained texture with longer note values in the strings and continued harmonic support from the Organ. The Organ part is particularly prominent, playing a series of chords that provide a harmonic foundation for the other instruments.

37

Vn1

Vn2

VI

Vc

Cb

Org

This musical score page contains measures 37, 38, and 39. The staves are arranged vertically: Vn1, Vn2, VI, Vc, Cb, and Org. Measures 37 and 38 are marked with a '37' at the beginning of the first staff. The Violin 1, Violin 2, Viola, and Violoncello parts feature complex melodic lines with many beamed sixteenth and thirty-second notes, often with accents. The Contrabass and Organ parts provide a harmonic foundation with sustained chords and moving bass lines. The Organ part in measure 39 includes a series of beamed sixteenth notes.



This musical score is for a piece titled "The Rose Tree". It features six staves: Vn1 (Violin 1), Vn2 (Violin 2), VI (Viola), Vc (Violoncello), Cb (Contrabasso), and Org (Organ). The score is divided into three measures. The first measure shows the Vn1 and Vn2 parts with a melodic line, while the VI, Vc, Cb, and Org parts provide harmonic support. The second measure features a more complex melodic line for Vn1 and Vn2, with a crescendo marking of 10. The third measure shows the Vn1 and Vn2 parts with a melodic line, while the VI, Vc, Cb, and Org parts provide harmonic support. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

43

Vn1

Vn2

VI

Vc

Cb

Org

The musical score for measures 43-45 is written for a symphony orchestra. The staves are arranged vertically: Vn1 (Violin 1), Vn2 (Violin 2), VI (Viola), Vc (Violoncello), Cb (Contrabasso), and Org (Organ). The key signature is one sharp (F#), and the time signature is 12/86. Measure 43 begins with a forte dynamic and a complex rhythmic pattern of sixteenth notes in the strings and woodwinds. Measure 44 continues this pattern, with the organ and cello providing harmonic support. Measure 45 features a more open texture, with sustained notes in the strings and woodwinds, and a final chord in the organ and cello.



46

Vn1

Vn2

VI

Vc

Cb

Org

80

ritardando

ritardando

ritardando

ritardando

49  $\text{♩} = 70$   $\text{♩} = 60$   $\text{♩} = 40$   $\text{♩} = 62$

Vn1 *molto rit. !* **fff** TEMPO I

Vn2 *molto rit. !* **fff** TEMPO I

VI *molto rit. !* **fff** TEMPO I

Vc *molto rit. !* **fff** TEMPO I

Cb *molto rit. !* **ff** TEMPO I

Org *molto rit. !* **ff** TEMPO I



51

Vn1

Vn2

VI

Vc

Cb

*ff*

Org

This musical score page contains measures 51 through 54 of a 15/86 movement. The score is written for a string quartet (Violin 1, Violin 2, Viola, and Violoncello), a Contrabass, a double Bass, and an Organ. The key signature is one flat (B-flat major or D minor), and the time signature is 15/86. The Organ part is marked with a forte (ff) dynamic. The string parts feature complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like accents and slurs. The Contrabass and double Bass parts provide a steady harmonic foundation with sustained notes and occasional melodic lines.

55

Vn1

Vn2

VI

Vc

Cb

Org

This musical score page contains measures 55 through 58. The staves are arranged vertically: Vn1 (Violin 1), Vn2 (Violin 2), VI (Viola), Vc (Violoncello), Cb (Contrabasso), and Org (Organ). Measures 55 and 56 are marked with a '55' at the beginning of the Vn1 staff. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The Vn1 and Vc parts feature rapid sixteenth-note passages, while the VI part has a more melodic line. The Cb and Org parts provide harmonic support with sustained chords and moving bass lines. The Org part includes a prominent bass line with a descending eighth-note pattern in measures 55 and 56.



This musical score is for a piece titled "The Rose Tree". It is arranged for a chamber ensemble consisting of Violin 1 (Vn1), Violin 2 (Vn2), Viola (VI), Violoncello (Vc), Contrabass (Cb), and Organ (Org). The score is written in 3/4 time and features a key signature of one flat (B-flat major or D minor). The piece begins with a tempo marking of 58. The Vn1 and Vn2 parts play a melody with a sixteenth-note triplet and a sixteenth-note pair, followed by a sixteenth-note triplet. The VI and Vc parts play a similar melody, but the Vc part has a sixteenth-note triplet. The Cb part plays a bass line with a sixteenth-note triplet and a sixteenth-note pair. The Org part plays a bass line with a sixteenth-note triplet and a sixteenth-note pair. The score is divided into three measures, with the first measure containing the main melody and the second and third measures containing the organ part.

61

Vn1

Vn2

VI

Vc

Cb

Org

This musical score page contains measures 61 through 64. The staves are arranged vertically: Vn1, Vn2, VI, Vc, Cb, and Org. Measures 61 and 62 are in 3/4 time, while measures 63 and 64 are in 12/8 time, indicated by a time signature change in measure 63. The Violin 1 and Violin 2 parts feature rapid sixteenth-note runs in measures 61 and 62, followed by triplet patterns in measures 63 and 64. The Viola part has a similar pattern, with a triplet in measure 64. The Violoncello part also features triplet patterns in measures 63 and 64. The Contrabass part has a simple melodic line. The Organ part provides a harmonic accompaniment with sustained chords and moving bass lines. The score is written in a key with one flat (B-flat) and includes various musical notations such as beams, slurs, and triplets.



65

Vn1

Vn2

VI

Vc

Cb

Org

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

The musical score for measures 65-68 is written for a string quartet (Vn1, Vn2, VI, Vc), a double bass (Cb), and an organ (Org). The key signature has one flat (B-flat). Measure 65 begins with a first ending bracket over measures 65 and 66. Measures 67 and 68 are marked with a mezzo-forte (*mf*) dynamic. The organ part features sustained chords in measures 65 and 66, and moving chords in measures 67 and 68. The double bass part has a melodic line in measure 65, followed by a sustained note in measure 66, and a melodic line in measures 67 and 68. The string parts (Vn1, Vn2, VI, Vc) all play a similar melodic line in measures 65 and 66, followed by a sustained note in measure 67, and a melodic line in measure 68. The Cb part has a melodic line in measure 65, followed by a sustained note in measure 66, and a melodic line in measures 67 and 68.

69  $\text{♩} = 50$   $\text{♩} = 40$

Vn1 *rallentando*

Vn2 *rallentando*

VI *rallentando*

Vc *rallentando*

Cb *rall.*

*rallentando* *f*

Org *f*

31-VIII-2015, rev. &amp; orch. 6-VIII-2016



**DOR (NOSTALGY)**  
for Pan Flute (ossia Flute), Strings and Organ (ad lib.)

Lontano e Dolce

Serban Nichifor

♩ = 54

Pan Fl

*mp*

tremolo

Vn1

*p*

tremolo

Vn2

*p*

tremolo

VI

*p*

Vc

Cb

Organ ad lib.

Org

*p*

This musical score page contains measures 22 through 27. The instruments and their parts are as follows:

- Pan Flute (Pan Fl):** The top staff, in treble clef with a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, including triplets in measures 23, 25, and 26, and a final sixteenth-note triplet in measure 27.
- Violin 1 (Vn1):** Treble clef, one sharp. Plays sustained chords, mostly triads, with a half-note duration in measures 22-24 and 26-27, and a whole-note duration in measure 25.
- Violin 2 (Vn2):** Treble clef, one sharp. Plays sustained chords, mostly dyads, with a half-note duration in measures 22-24 and 26-27, and a whole-note duration in measure 25.
- Viola (VI):** Bass clef, one sharp. Plays sustained chords, mostly triads, with a half-note duration in measures 22-24 and 26-27, and a whole-note duration in measure 25.
- Violoncello (Vc):** Bass clef, one sharp. Remains silent throughout all measures.
- Contrabass (Cb):** Bass clef, one sharp. Remains silent throughout all measures.
- Organ (Org):** Treble clef, one sharp. Plays sustained chords, mostly triads, with a half-note duration in measures 22-24 and 26-27, and a whole-note duration in measure 25.

The bottom of the page shows the beginning of measure 28, which is mostly empty for all instruments.



14

Pan Fl

Vn1

Vn2

VI

Vc

Cb

Org

tremolo

*p*

*p*

The musical score is written for measures 23 through 26. The key signature is one sharp (F#). The Pan Flute part (top staff) begins with a melodic line marked with a '14' and features several triplet markings. The Violin I (Vn1) and Violin II (Vn2) parts provide harmonic support with sustained notes and triplets. The Viola (VI) part also features sustained notes and triplets. The Violoncello (Vc) and Contrabass (Cb) parts are mostly silent, with the Vc part marked 'tremolo' and 'p' in measure 26. The Organ part (bottom staff) provides a harmonic foundation with sustained notes and triplets, also marked 'p' in measure 26.

18 *mf* 3  $\text{♩} = 60$

Pan Fl

Vn1 *mp* liscio (non tremolo)

Vn2 *mp* liscio (non tremolo)

VI *mp* liscio (non tremolo)

Vc *mp* pizz.

Cb *mp* pizz.

Org *mp*

*mf*

Detailed description: This musical score page contains measures 18 through 23. The top staff is for Pan Flute (Pan Fl), starting at measure 18 with a treble clef, key signature of one sharp (F#), and a tempo marking of quarter note = 60. It features a melodic line with triplets and slurs, marked *mf*. Below it are staves for Violin 1 (Vn1), Violin 2 (Vn2), Viola (VI), Violoncello (Vc), Contrabass (Cb), and Organ (Org). The strings (Vn1, Vn2, VI, Vc, Cb) are marked *mp* and play a sustained, smooth ("liscio") line without tremolo. The Organ is also marked *mp* and plays a sustained chordal texture. The Violoncello and Contrabass have a "pizz." (pizzicato) marking. The bottom staff, which appears to be a continuation of the Organ or a separate low register, is marked *mf*. The score is written in a standard musical notation style with various articulations and dynamics.



24

Pan Fl

Vn1

Vn2

VI

Vc

Cb

Org

This musical score page contains measures 24 through 29. The instruments are arranged in a standard orchestral layout. The Pan Flute (Pan Fl) part in measure 24 features a complex melodic line with many beamed sixteenth and thirty-second notes. The Violins (Vn1, Vn2) play a simple harmonic accompaniment. The Viola (VI) and Violoncello (Vc) parts provide a steady bass line. The Contrabass (Cb) and Organ (Org) parts also contribute to the harmonic foundation, with the Organ playing chords in the right hand and a bass line in the left hand.

30

Pan Fl

Vn1

Vn2

VI

Vc

Cb

Org

arco

(sempre pizz.)

Detailed description: This page of a musical score covers measures 30 through 34. The instruments are Pan Flute (Pan Fl), Violin 1 (Vn1), Violin 2 (Vn2), Viola (VI), Violoncello (Vc), Contrabass (Cb), and Organ (Org). The Pan Flute part begins at measure 30 with a melodic line featuring triplets and slurs. The Violins and Viola play sustained chords. The Violoncello and Contrabass parts are marked 'arco' starting in measure 34. The Organ part provides harmonic support with chords and some melodic movement. The score is written in a key with one flat and a 4/4 time signature.



35

Pan Fl *f*

Vn1 *mf*

Vn2 *mf*

VI *mf*

Vc *mf*

Cb *mf*

Org *mf*

*f*

Detailed description: This musical score page contains measures 35 through 40. The instruments are Pan Flute, Violin 1, Violin 2, Viola, Violoncello, Contrabass, and Organ. The key signature has one flat (B-flat). The Pan Flute part (treble clef) starts at measure 35 with a forte (*f*) dynamic, featuring a melodic line with a triplet in measure 37. Violin 1 and Violin 2 (treble clef) play a sustained harmonic with a mezzo-forte (*mf*) dynamic. The Viola (alto clef) also plays a sustained harmonic at *mf*. The Violoncello (bass clef) and Contrabass (bass clef) play a rhythmic accompaniment of eighth notes at *mf*. The Organ (treble clef) provides a harmonic accompaniment with chords at *mf*. A final forte (*f*) dynamic marking appears at the bottom of the page.





47.  $\text{♩} = 64$   $\text{♩} = 70$   $\text{♩} = 80$   $\text{♩} = 90$  7

Pan Fl

Vn1

Vn2

VI

Vc

Cb

Org

*ff* *fff* *ff* *fff*

*ff* *fff* *ff* *fff*

*ff* *fff* *ff* *fff*

*ff* *fff* *ff* *fff*

*ff* *fff* *ff* *fff*

*ff* *fff* *ff* *fff*

*ff* *fff* *ff* *fff*

*ff* *fff* *ff* *fff*

5 = 54

Pan Fl

*mp*

tremolo

Vn1

*p* subito

tremolo

Vn2

*p* subito

tremolo

VI

*p* subito

Vc

Cb

Org

*p* subito



59

Pan Fl

Vn1

Vn2

VI

Vc

Cb

Org

The musical score for measures 59-64 is written for a full orchestra and organ. The Pan Flute part (59) features a melodic line with triplets and slurs. The Violin 1 and Violin 2 parts provide harmonic support with sustained chords and moving lines. The Viola part also provides harmonic support with sustained chords. The Violoncello and Contrabass parts provide harmonic support with sustained chords. The Organ part features a melodic line with slurs and sustained chords. The score is in 3/4 time and D major.

[illegible]



69

Pan Fl

Vn1

Vn2

VI

non tremolo

*mp*

Vc

Cb

Org

musical score for measures 69-74, featuring instruments: Pan Fl, Vn1, Vn2, VI, Vc, Cb, and Org. The score includes various musical notations such as trills, triplets, and dynamic markings like *mp* and *non tremolo*.

76

Pan Fl

Vn1

Vn2

VI

Vc

Cb

Org

tremolo

tremolo

tremolo

The musical score consists of seven staves. The Pan Flute staff (top) begins at measure 76 with a treble clef and a key signature of one sharp (F#). It features a melodic line with a triplet of eighth notes in measure 80. The Violin 1 (Vn1) and Violin 2 (Vn2) staves are in treble clef with a key signature of one sharp. Vn1 plays a tremolo of eighth notes, while Vn2 plays a more complex rhythmic pattern. The Viola (VI) staff is in bass clef with a key signature of one sharp, also playing a tremolo. The Violoncello (Vc) and Contrabass (Cb) staves are in bass clef with a key signature of one sharp, playing sustained notes with long slurs. The Organ staff (bottom) is in bass clef with a key signature of one sharp, playing a complex, rapid chordal texture. The word 'tremolo' is written above the Vn1, Vn2, and VI staves in the final measure of the system.



85

Pan Fl

Vn1

Vn2

VI

Vc

Cb

Org

non tremolo

non tremolo

non tremolo

7-VIII-2016

The musical score is written for measures 85 and 86. The instruments are Pan Flute (Pan Fl), Violin 1 (Vn1), Violin 2 (Vn2), Viola (VI), Violoncello (Vc), Contrabass (Cb), and Organ (Org). The key signature has one sharp (F#). The Pan Flute part has a rest in measure 85 and a melodic line in measure 86. The Violin and Viola parts have a melodic line in measure 85 and a sustained note in measure 86, marked 'non tremolo'. The Violoncello and Contrabass parts have a melodic line in measure 85 and a sustained note in measure 86. The Organ part has a complex chordal texture in measure 85 and a sustained note in measure 86. The score is dated 7-VIII-2016.

**DANCE  
JOC**  
for Strings and Organ

Serban Nichifor

**Con Allegrezza**

Score for **DANCE JOC** for Strings and Organ, by Serban Nichifor. The tempo is **Con Allegrezza** (quarter note = 70). The score is in 2/4 time with a key signature of three sharps (F#, C#, G#). The instruments are Vn1, Vn2, VI, Vc, Cb, Org, and a lower staff. The Organ part includes a **fff rubato** marking. The lower staff includes a **ff** marking. The score shows measures 36 through 40.



6  $\text{♩} = 96$

Vn1 *mf*

Vn2 *f* *ff*

VI *f* *ff*

Vc *f* *ff*

Cb *f* *ff*

*ff* *fff* *mp*

Org *ff* *mp*

*fff*

11

Vn1

Vn2

VI

Vc

Cb

Org

mf



16

Vn1

Vn2

VI

Vc

Cb

Org

*mf*

*mf*

*mf*

*mf*

*f*

21

Vn1

Vn2

VI

Vc

Cb

Org



26

Vn1

Vn2

VI

Vc

Cb

Org

*mf*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*mp*

*f*

*ff*

*mp*

32

Vn1

Vn2

VI

Vc

Cb

Org

*mf*

*mf*

*mf*

*f*

*mf*



37

Vn1

Vn2

VI

Vc

Cb

Org

Score for measures 44-86, featuring Vn1, Vn2, VI, Vc, Cb, and Org. The score is written in 3/4 time, with a key signature of one sharp (F#). The first measure (44) is marked with a 2, indicating a second ending. The second measure (45) is marked with a 4, indicating a fourth ending. The third measure (46) is marked with a 4, indicating a fourth ending. The score includes dynamic markings *f* (forte) and *ff* (fortissimo) for Vn2, VI, Vc, Cb, and Org. The Vn1 part is mostly silent, with a few notes in the first measure. The Vn2, VI, Vc, and Cb parts play a rhythmic pattern of eighth notes, with Vn2 and VI having accents. The Org part plays a series of chords, with the first measure being a whole note chord and the subsequent measures being half note chords.

Vn1

Vn2

VI

Vc

Cb

Org



45

Vn1

Vn2

VI

Vc

Cb

Org

mp

mf

48

Vn1

Vn2

VI

Vc

Cb

Org

The musical score is for measures 46 and 47. The key signature has one sharp (F#). The time signature is 4/8. The instruments are Vn1, Vn2, VI, Vc, Cb, and Org. Vn1 is silent. Vn2 plays a continuous eighth-note pattern, starting at measure 46 with a *mf* dynamic and changing to *mp* at measure 47. VI plays a series of sustained chords. Vc and Cb play sustained notes. The Organ plays sustained chords. A piano staff is also present but empty.



50

Vn1

Vn2

VI

Vc

Cb

Org

*mf*

*mp*

*f*

52

Vn1

Vn2

VI

Vc

Cb

Org

*mp*

Detailed description: This is a musical score for measures 52 and 53. The score is written for seven staves: Vn1 (Violin 1), Vn2 (Violin 2), VI (Viola), Vc (Violoncello), Cb (Contrabasso), Org (Organ), and a bottom staff. The key signature is one sharp (F#) and the time signature is 48/86. Measure 52 starts with a 52 measure rest over the Vn1 staff. Vn2 plays a continuous eighth-note pattern. VI plays a series of chords. Vc and Cb play single notes. Org plays a sustained chord. Measure 53 continues the patterns, with Vn1 entering with a melodic line. The dynamic *mp* (mezzo-piano) is marked under Vn2 in measure 53.



54

Vn1

Vn2

VI

Vc

Cb

Org

mf

mp

56

Vn1

Vn2

VI

Vc

Cb

Org

This musical score page contains measures 56 and 57. The score is for a string quartet (Vn1, Vn2, VI, Vc, Cb) and an organ (Org). The key signature changes from one sharp (F#) to two flats (Bb, Eb) between measures 56 and 57. In measure 56, Vn1 has a melodic line with a slur, Vn2 has a sixteenth-note pattern marked *mf*, VI has a block of chords, and Vc and Cb have single notes. In measure 57, Vn1 continues its melodic line, Vn2 has a continuous sixteenth-note pattern, VI has a block of chords, Vc and Cb have single notes, and the Organ has a sustained chord. The bottom staff is empty.



58

Vn1

Vn2

*mf*

*mp*

VI

Vc

Cb

Org

Detailed description: This musical score page contains measures 51 and 52. The score is for a string quartet (Vn1, Vn2, VI, Vc) and organ (Org). The key signature has two flats (B-flat and E-flat). Measure 51 (left) features Vn1 with a melodic line starting on G4, Vn2 with a sixteenth-note pattern marked *mf*, VI with a sustained chord, Vc and Cb with a single note, and Org with a sustained chord. Measure 52 (right) features Vn1 with a melodic line, Vn2 with a sixteenth-note pattern marked *mp*, VI with a sustained chord, Vc and Cb with a single note, and Org with a sustained chord. The organ part is written in the bass clef.

60

Vn1

Vn2

Vi

Vc

Cb

Org

P

*mf*

*f*

*ff*

*f*

*f*

*f*



62

Vn1

Vn2

VI

Vc

Cb

Org

*fff*

*ff*

*ff*

*fff*

*ff*

*ff*

Detailed description: This musical score page shows measures 62 and 63 for a symphony. The score is written for six parts: Violin 1 (Vn1), Violin 2 (Vn2), Viola (VI), Violoncello (Vc), Contrabass (Cb), and Organ (Org). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 62 begins with a first ending bracket over measures 62 and 63. Vn1 plays a melodic line with slurs and accents, marked *fff*. Vn2 plays a continuous sixteenth-note pattern, marked *ff*. VI plays a series of chords, marked *ff*. Vc and Cb play a low, sustained harmonic line, marked *ff*. The Organ plays a sustained chord, marked *ff*. In measure 63, Vn1 continues its melodic line, marked *fff*. Vn2 continues its sixteenth-note pattern, marked *ff*. VI continues its chords, marked *ff*. Vc and Cb continue their harmonic line, marked *ff*. The Organ continues its sustained chord, marked *ff*.





67

Vn1

Vn2

VI

Vc

Cb

Org

The musical score for measures 67-71 features the following details:

- Measure 67:** Vn1 begins with a melodic line in treble clef, marked with a slur and an accent. Vn2, VI, Vc, and Cb are silent.
- Measure 68:** Vn1 continues the melodic line. Vn2, VI, Vc, and Cb are silent.
- Measure 69:** Vn1 continues the melodic line. Vn2, VI, Vc, and Cb are silent.
- Measure 70:** Vn1 continues the melodic line. Vn2, VI, Vc, and Cb are silent. The Organ part (Org) has a sustained chordal texture, marked with a *mf* dynamic.
- Measure 71:** Vn1 continues the melodic line. Vn2, VI, Vc, and Cb are silent. The Organ part (Org) has a sustained chordal texture.

72

Vn1

Vn2

VI

Vc

Cb

Org

*mf*

*f*

Detailed description: This musical score page contains measures 72 through 76. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is arranged for a string quartet (Vn1, Vn2, VI, Vc), a double bass (Cb), and an organ (Org). Measure 72 features a melodic line in Vn1, while the other instruments play chords. From measure 73 to 76, Vn2, VI, Vc, and Cb play a rhythmic pattern of eighth notes, while Vn1 and the Organ play chords. Dynamics include *mf* (mezzo-forte) for the strings and *f* (forte) for the organ.



77

Vn1

Vn2

VI

Vc

Cb

Org

*f*

*f*

*f*

*f*

*f*

*f*

*f*

82

Vn1

Vn2

VI

Vc

Cb

Org

This musical score page contains measures 82 through 86. The score is written for six parts: Vn1 (Violin 1), Vn2 (Violin 2), VI (Viola), Vc (Violoncello), Cb (Contrabasso), and Org (Organ). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 82 begins with a rehearsal mark. Vn1 plays a melodic line with slurs and accents. Vn2, VI, Vc, and Cb play a rhythmic pattern of eighth notes. The Organ part consists of sustained chords in the right hand and a moving bass line in the left hand. The score ends with a double bar line at the end of measure 86.



87

Vn1 *ff* *fff*

Vn2 *ff* *fff*

VI *ff* *fff*

Vc *ff* *fff*

Cb *ff* *fff*

Org *ff* *fff*

9-VIII-2016

INFINITE CAROL  
COLIND INFINIT  
for Pan Flute (ossia Flute), Strings and Organ

60/86

Serban Nichifor

Estatico

♩ = 90

Pan

Vn1

Vn2

VI

Vc

Cb

Org

*mf*

*mp*

pizz.

*mp*

*mp*



Score for measures 61-86, featuring the following instruments:

- Pan:** Treble clef, key of D major. Measures 61-86 are marked with rests.
- Vn1:** Treble clef, key of D major. Measures 61-86 contain melodic lines with slurs and ties.
- Vn2:** Treble clef, key of D major. Measures 61-86 are marked with rests.
- VI:** Bass clef, key of D major. Measures 61-86 are marked with rests.
- Vc:** Bass clef, key of D major. Measures 61-86 contain a continuous eighth-note triplet accompaniment.
- Cb:** Bass clef, key of D major. Measures 61-86 contain a continuous eighth-note accompaniment.
- Org:** Treble and Bass clefs, key of D major. Measures 61-86 contain block chords with slurs.

13,

*mf*

Pan

Vn1

Vn2

VI

Vc

Cb

Org

The musical score is written for measures 62 through 86. The key signature is one sharp (F#). The Pan flute part begins with a triplet of eighth notes in measure 62, followed by a series of eighth and sixteenth notes with slurs. The Violins 1 and 2, Viola, and Flute parts are mostly silent, indicated by whole rests. The Violoncello part features a triplet of eighth notes in measures 62, 64, 66, 68, and 70. The Contrabass part plays a steady eighth-note pattern. The Organ part provides harmonic support with chords and single notes, including a triplet of eighth notes in measure 62. The Double Bass part plays a simple eighth-note pattern.



19

Pan

Vn1

Vn2

VI

Vc

Cb

Org

tremolo

*mp*

tremolo

*mp*

tremolo

*mp*

25

Pan

Vn1

Vn2

VI

Vc

Cb

Org

*mf*

*mf*

*mf*

*mf*

*f*

*mf*

*mf*

Detailed description: This musical score page contains measures 25 through 28. The score is for a multi-instrument ensemble. The instruments and their parts are: Pan (flute), Vn1 (violin), Vn2 (violin), VI (viola), Vc (cello), Cb (contrabass), and Org (organ). The key signature is one sharp (F#). The time signature is 64/86. Measure 25 begins with a rehearsal mark '25'. The Pan part has a melodic line with a slur. Vn1 and Vn2 play chords. VI plays chords. Vc has triplet patterns. Cb has a melodic line. Org plays chords. Measure 26 continues the patterns. Measure 27 features a dynamic change to *mf* for Vn1, Vn2, VI, and Vc, and *f* for Cb. Measure 28 continues the patterns. The score ends with a double bar line.



31,

Pan

Vn1

Vn2

VI

Vc

Cb

Org

Detailed description of the musical score: The score consists of seven staves. The top staff, labeled 'Pan', has a treble clef and a key signature of one flat, with a measure rest in measure 31. The second staff, labeled 'Vn1', also has a treble clef and a measure rest in measure 31. The third staff, labeled 'Vn2', has a treble clef and a key signature of one flat, playing a series of chords. The fourth staff, labeled 'VI', has a bass clef and a key signature of one flat, also playing chords. The fifth staff, labeled 'Vc', has a bass clef and a key signature of one flat, featuring a continuous triplet eighth-note pattern. The sixth staff, labeled 'Cb', has a bass clef and a key signature of one flat, playing a steady eighth-note line. The seventh staff, which is unlabeled, has a treble clef and a key signature of one flat, containing melodic lines with ties across measures. The eighth staff, labeled 'Org', has a treble clef and a key signature of one flat, playing chords. The bottom-most staff, which is unlabeled, has a bass clef and a key signature of one flat, playing a simple eighth-note line.

37

Pan

Vn1

Vn2

VI

Vc

Cb

Org

The musical score consists of seven staves. The top staff, labeled 'Pan', begins with a treble clef, a key signature of one flat, and a dynamic marking of *f*. It contains melodic lines with slurs and ties. The second staff, labeled 'Vn1', also starts with a treble clef, one flat, and *f*, mirroring the Pan part. The third staff, 'Vn2', uses a treble clef and one flat, playing chords. The fourth staff, 'VI', uses an alto clef and one flat, playing chords. The fifth staff, 'Vc', uses a bass clef and one flat, featuring triplet patterns. The sixth staff, 'Cb', uses a bass clef and one flat, playing a steady eighth-note accompaniment. The seventh staff, 'Org', uses a treble clef and one flat, playing chords. The bottom-most staff is a grand staff (treble and bass clefs, one flat) with a single eighth-note line.



43.

Pan

Vn1

Vn2

VI

Vc

Cb

Org

The musical score consists of seven staves. The top staff (Pan) and the second staff (Vn1) both begin with a measure number '43.' and contain melodic lines with slurs and ties. The third staff (Vn2) contains block chords. The fourth staff (VI) contains block chords, including some with accidentals. The fifth staff (Vc) features a melodic line with triplets (marked with a '3') and slurs. The sixth staff (Cb) contains a simple melodic line. The seventh staff (Org) contains block chords. The bottom-most staff is a bass line with a few notes and slurs. The entire score is set in a key with two flats and a common time signature.

49

Pan

Vn1

Vn2

VI

Vc

Cb

Org

50

51

52

53



54,

Pan

Vn1

non tremolo

Vn2

*f*

non tremolo

VI

*f*

Vc

*mf*

Cb

*mf*

Org

*f*

58

Pan

*mf*

Vn1

Vn2

VI

Vc

*mp*

Cb

*mp*

Org

*mp*



6/4

Pan

Vn1

Vn2

VI

Vc

Cb

mf

Org

Detailed description: This musical score page contains measures 71 through 86. The key signature is D major (two sharps) and the time signature is 6/4. The score is arranged for a woodwind and string ensemble. The Pan part (flute) has a melodic line with slurs and ties. The string parts (Vn1, Vn2, VI, Vc, Cb) provide harmonic support. The Vc part features triplet patterns. The Cb part has a steady eighth-note accompaniment. The Org part has a sustained chordal texture. The mf dynamic marking appears in measure 86.

70

Pan

Vn1

Vn2

VI

Vc

Cb

Org

The musical score for measures 70-75 is as follows:

- Measure 70:** Pan, Vn1, Vn2, and VI have whole rests. Vc has a triplet of eighth notes (F4, G4, A4) beamed together, followed by a quarter note (B4). Cb has a quarter note (F3). Org has a chord of F4 and A4.
- Measure 71:** Pan, Vn1, Vn2, and VI have whole rests. Vc has a triplet of eighth notes (B4, C5, D5) beamed together, followed by a quarter note (E5). Cb has a quarter note (G3). Org has a chord of B4 and C5.
- Measure 72:** Pan, Vn1, Vn2, and VI have whole rests. Vc has a triplet of eighth notes (F4, G4, A4) beamed together, followed by a quarter note (B4). Cb has a quarter note (F3). Org has a chord of F4 and A4.
- Measure 73:** Pan, Vn1, Vn2, and VI have whole rests. Vc has a triplet of eighth notes (B4, C5, D5) beamed together, followed by a quarter note (E5). Cb has a quarter note (G3). Org has a chord of B4 and C5.
- Measure 74:** Pan, Vn1, Vn2, and VI have whole rests. Vc has a triplet of eighth notes (F4, G4, A4) beamed together, followed by a quarter note (B4). Cb has a quarter note (F3). Org has a chord of F4 and A4.
- Measure 75:** Pan, Vn1, Vn2, and VI have whole rests. Vc has a triplet of eighth notes (B4, C5, D5) beamed together, followed by a quarter note (E5). Cb has a quarter note (G3). Org has a chord of B4 and C5.



76

Pan

Vn1

Vn2

VI

Vc

Cb

Org

mf

mf

mf

82

Pan

Vn1

Vn2

VI

Vc

arco

Cb

Org

This musical score page contains measures 82 through 86. The instruments are arranged vertically: Pan (flute), Vn1 (violin), Vn2 (violin), VI (viola), Vc (cello), Cb (double bass), and Org (organ). The key signature is D major (two sharps). The time signature is 74/86. The score includes various musical notations such as rests, eighth notes, quarter notes, and triplets. The Vc part features prominent triplet markings. The Cb part is marked 'arco' and plays a steady eighth-note pattern. The Org part provides harmonic support with chords and single notes. The Pan part has a melodic line with some grace notes. The Vn1 and Vn2 parts have melodic lines with some grace notes. The VI part has a melodic line with some grace notes. The Cb part has a steady eighth-note pattern. The Org part has a melodic line with some grace notes. The Vc part has a melodic line with some grace notes. The Cb part has a steady eighth-note pattern. The Org part has a melodic line with some grace notes.





93.

Pan

Vn1

Vn2

VI

Vc

Cb

Org

The musical score consists of seven staves. The top staff (Pan) begins with a measure rest marked '93.'. Measures 76-86 show a complex orchestral texture. The strings (Vn1, Vn2, VI) play a melodic line with eighth-note patterns and slurs. The Violoncello (Vc) features prominent triplet passages. The Contrabass (Cb) provides a steady eighth-note accompaniment. The Organ (Org) plays block chords, and the bottom staff (bass line) provides a simple harmonic foundation.



99

Pan

Vn1

Vn2

VI

Vc

Cb

Org

100

101

102

103

104

105

Pan

Vn1

Vn2

VI

Vc

Cb

mp

f

Org

The musical score for measures 105-109 is written for a full orchestra. The key signature has one sharp (F#) and the time signature is 78/86. The score includes parts for Pan, Vn1, Vn2, VI, Vc, Cb, and Org. Measures 105-108 feature a melodic line in the woodwinds and strings, with triplets in the Vc and Cb. Measure 109 features a full orchestral texture with a strong organ accompaniment. Dynamics include mp and f.



110

Pan

Vn1

Vn2

VI

Vc

Cb

Org

*ff*

*ff*

*fff*

*ff*

*fff*

The musical score is for measures 110 through 113. The instruments are Pan, Vn1, Vn2, VI, Vc, Cb, and Org. Measures 110-112 contain triplets in the Vc and Cb parts. Measure 113 features a key signature change to D major (two sharps) and dynamic markings of *ff* for Vc, Cb, and Org, and *fff* for the Organ. The Organ part has a triplet in measure 112.

114

Pan

Vn1

Vn2

VI

Vc

Cb

Org

21





124

Pan

Vn1

Vn2

VI

Vc

Cb

Org

*ff*

The musical score consists of seven staves. The top staff is for Pan, followed by Vn1, Vn2, VI, Vc, Cb, and Org. The key signature is one sharp (F#). The time signature is 4/4. The score shows various musical notations including eighth notes, quarter notes, and chords. A forte (ff) dynamic marking is present at the end of the Vc part in measure 129.



130

Pan *ff*

Vn1 *ff*

Vn2 *ff*

VI *ff*

Vc *ff*

Cb *ff*

Org *fff*

The musical score for measures 130-135 is written for a full orchestra. The key signature is one sharp (F#). The tempo is 83/86. The score is marked with 'ff' (fortissimo) for most instruments and 'fff' (fortississimo) for the Organ. The Organ part features a series of chords in the right hand and a single note in the left hand. The other instruments play melodic lines with various articulations and dynamics.

## SUBITO LONTANO

136

Pan

Vn1

Vn2

VI

Vc

Cb

Org

$\text{♩} = 80$

$\text{♩} = 70$

$\text{♩} = 60$

$\text{♩} = 50$

allargando

*mf*

calando

*mp*



143,  $\text{♩} = 40$   $\text{♩} = 90$   $\text{♩} = 80$

Pan

animando

Vn1

*ff*

Vn2

*ff*

VI

*ff*

Vc

*ff* *f*

Cb

*ff* *f*

Org

MAESTOSO

*ff*

*ff* *f*

148.  $\text{♩} = 70$   $\text{♩} = 60$   $\text{♩} = 50$   $\text{♩} = 80$   $\text{♩} = 50$

Pan *fff*

Vn1 *fff*

Vn2 *fff*

VI *fff*

Vc *fff*

Cb *fff*

*fff*

Org *fff* organo pleno

*ff* *fff*

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